THE INDEPENDENT JOURNAL OF THE LARGE FORMAT MOTION PICTURE INDUSTRY

LF examiner®

November 1998 Volume 2, Number 1

T-Rex Opens in NY and LA

Imax Corporation's much-anticipated ***T-rex: Back to the Cretaceous*** arrived in late October to screams from the audience and praise from the critics. The 40-minute 3D dinosaur drama had its New York premiere on Tuesday, Oct. 20, at the **Sony Lincoln Square** multiplex. The Los Angeles premiere was held on Thursday the 22nd at the **Edwards Irvine Spectrum** and the film opened to the public at both theaters and the **Edwards Ontario IMAX® Theatre** in Ontario, CA, the next day.

Mary Jane Dodge, director of IMAX programs for the Sony theater, is quite used to hosting major premieres; just the week before, Bruce Willis and Denzel Washington had come by for the New York opening of *The Siege*. But she told *MaxImage!* that she was pleased and surprised to see the papparazzi out in such force for a 15/70 film.

Attracting the photographers' attention in New York were star **Liz Stauber** (Ally), director **Brett Leonard**, and his wife, Leila. Also present were producer **An-**

*(See **T-REX** on page 4)*

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Interview: Brett Leonard

In September, MaxImage!*'s* ***Marty Shindler*** *interviewed director of* **T-Rex: Back to the Cretaceous,** ***Brett Leonard.***

You are one of a handful of directors who have directed both conventional and LF films. How did *T- Rex*, your first LF film, meet your expectations?

Brett Leonard: The [LF] format and what it delivers in terms of a cinematic experience totally goes beyond my expectations. It is a very challenging format to produce in, especially 3D. When you are doing everything new – essentially everything in *T-Rex* is very innovative – it is about as challenging as you can get in the film and visual effects world. When I saw my rushes in IMAX 3D, I was hooked. It delivers a totally immersive cinematic experience and was the most challenging work I have done.

Would you encourage other mainstream filmmakers to make the leap to LF?

BL: Yes. L-Squared would like to encourage and develop other filmmakers for the medium, whether they are established or new filmmakers. As producers, we would like to bring in other talent, including people who have not been in the medium to this point. It is important, though, that a director be technically astute and willing to make a pioneering effort. It is not for the faint of heart.

The LF marketplace is changing from an institution-dominated environment to one that is more commercial. Does this film advance that transition?

BL: Yes. This is a breakthrough film, one of many [that will] innovate the medium. It delivers a dramatic, feature-film-like experience. The audience has responded to it as though it was a movie,

*(See **LEONARD** on page 8)*

ISTC '98 Coverage Cont'd

Techical Session

The Technical Session at the **International Space Theater Consortium** conference in Sydney featured presentations on recent developments in production, post-production, and exhibition technologies. The three-hour session was coordinated by the Production/Technical Committee and hosted by **Cherie Rivers** of Boston's **Museum of Science**.

Rick Gordon of **RPG Productions** described advances in digital post-production techniques, showing an aerial sequence from Africa's ***Elephant Kingdom*** that suffered from a serious camera shake. After being scanned at 4K resolution and digitally stabilized at **Imagica USA**, the shot as it appeared in the film was virtually jitter-free. Gordon demon-

*(See **ISTC** on page 6)*

Note from the Editor

With this issue, *MaxImage!* begins its second year of publication. I am pleased to say that *MaxImage!* is meeting subscription and revenue goals and continues to grow.

As editor and publisher, I would like to express my sincere thanks to everyone – subscriber or not – who has offered praise and criticism during this last year.

I would especially like to thank my contributors, who have improved *MaxImage!* immensely, lending this young publication the influence of their reputations without remuneration. Particularly deserving of my gratitude is columnist Marty Shindler.

I look forward to continuing to serve the Large-Format Film industry as it enters the most dynamic and exciting period of its brief history

James Hyder
Editor/Publisher

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MaxImage!

Volume 2, Number 1
November 1998

I must say, you guys have come up with something.

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Published 12 times a year by Cinergetics, LLC and distributed by first class mail.
Printed in the U.S.A

Subscriptions: US$277
Outside North America: US$337
(800) 978-9754 (orders only)

All payments must be made in US funds.

Substantial discounts are available for multiple subscriptions to the same address.

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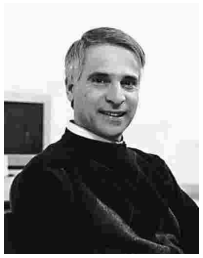
Shindler's Site



by Marty Shindler

Defining Moments

"The times, they are a-changin'," was how I led off my report on the Digital Technology Seminar at the ISTC conference in Vancouver a year ago (*MaxImage!* October 1997).

Today, I can say it again. And I know I will say it next year. No doubt in my mind.

As the LF theater market shifts toward the commercial segment, much of the talk in the industry is about education vs. entertainment. **Terrell Falk** is vice president of marketing for Dallas-based theater chain **Cinemark USA** but, having worked for years at the **Houston Museum of Natural Science**, is one of a growing number of people who have worked on both sides of the marketplace. Terrell notes that "entertaining product, not educational, will play best" in Cinemark's theaters, although "educational product will still be a part of certain time slots at our theaters.

"The economics of LF theater exhibition – for both commercial and not-for-profit theaters – still dictates [starting] shows on the hour. However, I think that as the industry grows and there are more commercial screens – the critical mass everyone talks about – audiences will demand longer and better pictures."

Longer films are endorsed by another well-respected industry veteran, **Mary Jane Dodge** of **Sony-Loews Theatres**. "Customers [at Sony's **Lincoln Square Theater** in New York City] felt that *Everest* was too short, although enjoyable. A sixty-minute film would make me happy. Audiences would really like 90 minutes. Pure entertainment such as *Star Trek*, *Star Wars* and *Indiana Jones* – you know, adventures and westerns – would do well."

Purely entertaining films are obviously not for everyone, though. There are still opportunities for good, traditional, non-fiction, LF films, even if institutional theater growth is slowing.

Scott Memmott of **World Cinemax Productions** is no stranger to the industry. He is still looking for good educational films to supplement the signature films in WCP's three destination theaters. "***The Great American West***, ***Everest***, and ***Alaska*** all did well in our theaters. We'll play good films like those any time," Memmott says.

Another industry veteran, **Steve Bishop**, formerly at Chicago's **Museum of Science and Industry**, and now director of the **Kirby Science Discovery Center** in Sioux Falls, SD, advises that "there has to be an inherent interest in the topic [and] a public awareness of the film, to attract the large audience." That would seem to describe *Everest* pretty well.

For the last eight months, the world has taken note of the *Everest* phenomenon. It has highlighted the LF medium like no other film before it. And it shows that good stories that elicit strong emotion, combined with fabulous visuals in a movie that is marketed well, can do very well.

MacGillivray Freeman Films has become expert at this. *Everest* is among the best of the breed of film that has supported the LF institutional market for decades. Documentary-style films will continue to be a mainstay for many years by virtue of the installed base of non-commercial theaters. Their audiences will always want good non-fiction films, and the best of these will provide the kinds of returns investors expect.

T-rex: Back to the Cretaceous and the soon-to-be-released ***Encounter in the Third Dimension*** represent a relatively new breed: crossover films that are intended to appeal to both the institutional and commercial segments of the exhibition market as the balance shifts from the former to the latter.

I think the release of *T-rex* is a defining moment in the LF industry, a point at which the tide has turned. There will be the inevitable comparisons to *Jurassic Park* and *Lost World*, and in my opinion, **Brett Leonard**'s 3D dinosaurs pass that test with flying colors. (The scene of the tyrannosaurus fighting the ornithomimus was my personal favorite.)

With *T-rex*, the LF industry shows the big boys in Hollywood that we can play their game, that LF is not just good for travelogues and documentaries. *Everest* paved the way by attracting unprecedented attention to the giant-screen medium. But *T-rex*, a drama with a good balance of story, sound and visual effects, will have a significant impact on the LF marketplace.

It is now only a matter of time before the third breed of LF film – the purely commercial film – is born. As Leonard has said (*see interview on page 1*), "The time is now, as the theaters are being built, to make the software to drive the market."

Several such films are said to be in development, although the most notable, the long-awaited *Star Trek* film, is now reported to be on hold (*see The Biz, MaxImage! October 1998*). But it will not be long before there is a critical mass of commercial theaters to support this type of film. The pace of production will quicken. We need to be ready. The times are a-changin'!

Marty Shindler is a management consultant who provides a business perspective to creative and technical companies. Marty may be reached at shindler@aol.com.

CORRECTIONS

In our coverage of the ISTC Conference in Sydney last month, we mentioned that **Brett Leonard** was the first Hollywood "name" director to make an LF film, forgetting that **Jean-Jacques Annaud** (*Seven Years in Tibet, The Name of the Rose*) had directed ***Wings of Courage*** in 1994.

In last month's directory, we gave the wrong address for **Summerhays Films**. The correct address is listed in this month's directory.

Recent editions of the "In Production" listing have incorrectly shown ***Olympic Glory***'s premiere date as January 21, 1998, instead of 1999.

Exploding the Frame

An occasional essay by Ben Shedd

Lessons from *My Strange Uncle*

Since the early 1990s, very few films without immediate booking value have been screened at the **International Space Theater Consortium** conferences, making it harder, if not impossible, to see and learn from the early works of the LF medium. I think there is much to be learned from early LF films such as ***My Strange Uncle*** (1981), which many of us late-night filmgoers had the opportunity to see in Sydney as part of the **Splinter Group**'s **Big Shorts Down Under** festival.

I first saw *My Strange Uncle* in 1986 at my first ISTC meeting, in a midnight screening at the **Pacific Science Center** in Seattle. I was working on my first LF film, ***Seasons***, and wanted to see as many films as possible, to learn and learn and learn. *My Strange Uncle* taught me so much.

Let me give an example of why I think viewing films like *My Strange Uncle* can be useful today. Although the last time I had seen this film was in 1987, I vividly remembered an interior scene by a fireplace, with a series of two-person shots of **Cloris Leachman** and the other actors. The focus throughout most of this scene is quite soft. Seeing it again in Sydney, I realized again the soft focus was not intentional, but the result of what happens to depth of field on the giant screen. And it reminded me that we still see many soft-focus shots in new LF films, despite faster film stocks and better lenses

The *American Society of Cinematographer's Film Manual* has a clear explanation of depth of field, with a direct implication for the giant screen. "The depth of field of a lens is the range of acceptable sharpness before and behind the plane of focus obtained in the final screened image. It should be understood that the determination of depth of field involves a *subjective sensation that requires taking into account the condition under which the final projected image is viewed.*" (*7th edition, page 161. Emphasis added.*) The *Manual* was written long before screens got to be the size of those in today's 8/70 and 15/70 theaters, but I think that the converse of its statement becomes an important LF production rule: the range of *acceptable* sharpness (for any given shot) decreases as the screen size increases.

In other words, the giant screen requires much greater depth of field than smaller formats. Therefore, while filming, depth of field must be considered with great precision. The problem is that we can't see depth of field in the camera's viewfinder. We can't see it at the editing table, either, or even in a 35mm reduction -print screening, because what appears to be an acceptable depth of field on a 35mm screen will seem too shallow when blown up to 60 by 80 feet (18 by 24 meters). The image's clarity (or lack thereof) can only be properly evaluated when seen on a giant screen. There are plenty of technical solutions to maximize depth of field, as long as we understand the basic inverse rule.

One thing I found interesting about seeing that sequence in *My Strange Uncle* again is the realization that it would probably work just fine on TV and maybe even in a feature film theater. But on the giant screen it just doesn't work. At each cut I was left looking at a fuzzy empty space on the screen.

In the LF medium, unlike in smaller formats, the viewer does not always take in the entire screen image, but may focus on only a portion of the whole. When the scene shifts at a cut, if the central element of the new shot is sufficiently far across the screen from the previous shot, the viewer must quickly scan the giant screen to locate the new focus of attention. This process, which is instantaneous and automatic on smaller screens – including editing tables! – can take a small but noticeable amount of time in an LF film, seriously distracting from the narrative flow.

That's what was happening in *My Strange Uncle*. My field of view was suddenly going out of focus on every cut because I was continuing to look at a part of the image which was not where I needed to be looking. On the editing table, these two centers of focus were probably only 2 to 3 inches (5 to 8 cm) apart. But on the LF

*(see **SHEDD** on page 9)*

The Mailbox

Dear *MaxImage!*,

It's been quite a week here at the State Fair of Texas. I met the former president of the Soviet Union, **Mikhail Gorbachev**, out by the corn dog stand, and snapped a photo of him at the sweet potato pie concession.

Gorbachev was in Dallas to make a couple of speeches, and he had Wednesday morning free. His hosts asked him what he'd like to see. Having once been Commissioner of Agriculture, he said he'd like to go to the State Fair and see some cows.

And the only person the speech committee chair could think of who might be able to snag some passes for the last head of the USSR was...

...me.

For the record, there are *easily* 200 people more qualified than I to get him through the gates. I quickly contacted the best one (the Fair's chief PR person, 28 years' tenure).

She, however, was temporarily flummoxed – the cows were about to head out.

"How do you feel about wearing a cow suit?" Nancy asked me.

"Front or back?" I asked.

"It depends..."

Well, you know who your friends are...

Gorbachev came, he saw cows (fortunately, I was not pressed into service to masquerade), he ate corn dogs, he posed for a picture.

That's the high adventure for this week.

Liz Bleiberg
Executive VP, Marketing

THE BIZ

DEALS

*(from **T-REX** on page 1)*

drew Gellis and Imax co-CEOs **Richard Gelfond** and **Bradley Wechsler**. *MaxImage!* spotted LF directors **Dennis Earl Moore**, **Ben Shedd**, and **Bayley Silleck** in the crowd, as well as **Barbara Bantivoglio** of the **Liberty Science Center**.

Wechsler and Leonard made brief introductory remarks to the roughly 500 invited guests and VIPs present at the screening. (Earlier in the day, Leonard told an audience of local teachers that he came from a family of teachers, and that in contrast to his previous Hollywood films, *Lawnmower Man* and *Virtuousity*, *T-rex* was the first to redeem him in their eyes.)

T-rex opens in Chicago, London, Las Vegas, and about a dozen other theaters in November, and had signed a total of nearly 50 bookings as of late October. Taking a page from ***Everest***'s playbook, Imax has launched a US$5 million national marketing campaign that includes tie-ins with the Showtime cable network, GTE phone cards, and Encyclopedia Britannica.

Based on comments by Gellis and Wechsler, industry analysts estimate *T-rex*'s production budget at roughly $14 million, making it one of the most expensive LF films to date, on a par with ***Wings of Courage***'s reported $14.7 million in 1994.

Since opening, *T-rex* has garnered mostly positive reviews. *Variety*'s Todd McCarthy called it a "sensory treat" and the *New York Times*'s John Anderson said it was "stunning." Less charitable was *Hollywood Reporter*'s Frank Scheck, who called the story line a "dull and jumbled effort."

Imax signs deals for 8 3D theaters

Imax Corporation announced in October that it had signed agreements with two organizations to build a total of eight IMAX 3D theaters in Europe. Israel's **I.T. International**, owner of the Cinema City chain with multiplexes in Israel and Hungary, plans to build IMAX 3D theaters in Budapest, Hungary; Prague, Czech Republic; Warsaw, Poland; and two other undisclosed locations in Poland. The first of these would open in 2000.

The deal with Turkey's **Transturk Holdings A.S.** will place three theaters in Ankara and Istanbul, the first, in Ankara, to open in 1999. Transturk recently entered the cinema business with a deal with Canada's **Cineplex Odeon Corporation** to build multiplexes in Turkey.

L to r: Liz Stauber, Brett Leonard, and his wife Leila at the New York premiere of T-Rex.

Imax touts these as the first multi-theater contracts to come from the company's recent marketing push in Europe.

In an unrelated development, Imax co-CEO **Richard Gelfond** told *Variety* that on the heels of signing its first deal in China (the Shanghai theater *MaxImage!* reported on last month), the company is putting together a US$50 million investment package to fund more theaters in the world's most populous country.

Mainframe making films for Imax

Vancouver's **Mainframe Entertainment, Inc.**, will make two computer-animated 15/70 3D features for **Imax Corporation**, the first of which will be ***Gulliver's Travels***. The second title has not been announced.

Mainframe president **Ian Pearson** and production designer **Brendan McCarthy** are adapting Jonathan Swift's 18th-century social satire "to reflect the values and attitudes of the 21st century," according to a company press release. The film will be released in 2000.

The feature film deal continues a relationship that began with a 3D IMAX ridefilm that Mainframe created last year based on its popular children's television show *ReBoot*. ***ReBoot, the Ride*** opened at simulator theaters last year. A second ReBoot ridefilm, ***Journey Into Chaos***, started running last month.

Xenotech renamed

Perth, Australia-based **Xenotech, Inc.**, has changed its name to **Dynamic Digital Depth, Inc.** The company, which has developed software to convert 2D motion picture material to 3D, is traded on the Alberta (Canada) Stock Exchange under the symbol DDE. Shareholders voted approval of the name change and a 5:1 consolidation of the common shares issued and outstanding.

In addition to conversion of LF film footage, the company has developed 3D products and processes for television, computers, and arcade games.

THE BIZ

DEALS

Discovery renames Berlin Theater

As part of what has been described as a "guerrilla promotional campaign" the **IMAX Potsdamer Platz Berlin** has been renamed the **Discovery IMAX** to help promote the **Discovery Channel** brand in the tough German market. The theater, which opened on Oct. 2, got its new moniker on less than a month later It is the first of two to be built on the former site of Checkpoint Charlie, the Cold War crossing between East and West Berlin. The second, the **Sony IMAX Berlin**, will open at the end of next year.

The German version of the Discovery Channel cable service is seen by only 200,000 of Germany's 84 million people, leading its parent company, Discovery Networks International, to establish a school for German documentary makers and enter into a production deal with German public television network ZDF.

Alaska's first LF theater to open

CineVentures–Alaska will present the state's first LF films on December 17 at the **Alaska Center for the Performing Arts** in Anchorage. An 8/70 projection system (the brand had not been announced at press time) will be installed in the performing arts center's existing **Discovery Theater**, along with a screen roughly 32 x 50 feet (10 x 15 meters). Seating capacity will be about 450. ***Everest*** will open the theater at a gala premiere sponsored by the Alaska Museum of History and Art. ***Whales*** will run as a co-feature.

In May, the equipment will be transferred to the center's larger **Atwood Theater**, which will then boast the state's largest projection screen, at 40 x 60 feet (12 x 18 meters). The Atwood will seat about 750 for film presentations and will open with ***Alaska: Spirit of the Wild.***

CineVenures–Alaska is a division of **Alaska Theatre Ventures, LLC**, founded by industry veterans **Peter Crane, Michael Crane, Elling Halvorson**, **Don Rosenberger**, and **Robert Zundel**, who is general manager of CineVentures–Alaska.

PERSONNEL

Capelle appointed DCI president

Edward Capelle has been named president of **Destination Cinema, Inc.**, after serving as acting president since November 1997. Capelle tells *MaxImage!* that as president he will continue the company's expansion of its chain of LF destination theaters and its production of LF films. He says that although no theater or film projects are ready to be announced, two film concepts are under discussion, at least one of which could be paired with a destination theater.

Capelle, 42, joined DCI (then called **Cinema Group**) in 1989 as vice president of distribution, rising to senior vice president of distribution and film development before being appointed acting president last year. As acting president, Capelle oversaw the June opening of DCI's newest theater, the **National Geographic Theater** in Victoria, BC, Canada. He served as production executive on DCI's 1997 release, ***Whales***, and was co-executive producer for 1998's ***Mysteries of Egypt***, the company's first co-production with **National Geographic**. National Geographic Television is a part owner of DCI.

Before joining DCI, Capelle was director of the IMAX theater at the **California Museum of Science and Industry** in Los Angeles for two years.

O'Reilly made Iwerks dist head

Claire O'Reilly has been appointed **Iwerks Entertainment**'s new director of distribution. In this position she will be responsible for the 8/70 distribution of ***Encounter in the Third Dimension*** (the company's 3D co-production with **nWave Pictures**) and future LF productions, and will coordinate distribution activities to Iwerks' 150 specialty theaters. O'Reilly comes to Iwerks from Polygram Films.

More Famous Players staff

In addition to the new employees mentioned in this space last month, Canadian exhibitor **Famous Players** has added the following new staffers to help operate its growing roster of IMAX 3D theaters.

Dianne Willoughby is group sales manager for the three LF theaters coming to Toronto in the next 6 to 8 months. **Andrea Howard** will perform the same function in the Vancouver region. The new promotions and public relations manager in Vancouver is **Alison Durnan**, and the national marketing coordinator is **Jennifer Fraser**. **Antonella Manocchio** is the administrative assistant for the chain's IMAX division in Toronto, and **Shanna Young** was named executive director of IMAX marketing in June.

Young tells *MaxImage!* that FP will soon name the projection managers who will operate the Ontario and British Columbia theaters under the supervision of **Pierre-Andre Charron**, FP's IMAX technical director. The chain is also about to start recruiting for the Montreal theater that is set to open next spring.

In the meantime, the opening of the **Vaughan Colossus** complex outside Toronto has slipped from December to Feb. 12, because of unforeseen complications in the construction of its unusual "space ship" design.

*(from **ISTC** on page 1)*

strated another digital fix of a production problem with a sequence from ***Mysteries of Egypt*** in which streaks from an emulsion rub were visible in the sky. The sky was digitally replaced and made bluer and more aesthetically pleasing. He also demonstrated panel effects from ***Everest*** and ***Amazon*** of a type that has traditionally been done with conventional optical printing, but which were performed faster and more easily digitally. Gordon stressed that optical work still has a place in LF filmmaking, and is usually the less expensive method, but a mix of the two technologies will probably be usual in most future productions.

Imax Corporation's **David Keighley** asked whether it is possible for digital duping to match the quality of prints made by direct contact printing from the camera negative. Showing several test sequences from *Everest*, he answered his own question in the negative, but demonstrated that today's digital technology can rival prints made from dupe negatives. However, he predicted that within a few years the answer to the question will be "yes."

Michael Gibbon showed footage demonstrating two methods **Imax Corporation** is developing to convert 2D material to 3D: slip sync and "cut and paste." He also spoke of the two new single-strip, 30-perf pull-across, 3D cameras being built by **MSM Design** for Imax's Space Shuttle film: the cargo bay camera, equipped with a lens turret and capable of shooting eight minutes of 3D film, and the cabin camera, which can shoot two minutes of 3D per load. The latter will soon be taken to the Space Station, where it will remain for a year.

Chris Reyna of **Imagica USA** described the **Xenotech** digital 2D-3D conversion process (*see MaxImage! December 1997 and February 1998*) and introduced Xenotech's Phil Harman, who showed a 45-second trailer for *Everest* that had been converted to 3D using the process. Reyna also ran the second part (mixed interior light) of the film stock tests that were first shown at the **Large Format Cinema Association** conference in May (*see MaxImage! July 1998*).

Sean Phillips, visual effects director for ***T-rex: Back to the Cretaceous***, detailed the complex process of mixing live action and computer animation to create the illusion of actors interacting with dinosaurs. A 35mm demo reel showed some of the multiple layers of visual effects needed to complete a convincing scene: water in a pond, rocks under the water, shadows, reflections of sky and dinosaurs in the water, along with the dinosaurs themselves. Cameras whose every motion can be precisely controlled (and repeated) by computer were used to capture multiple passes of the various elements in each scene.

The new IMAX SR projector. Two are used for 3D.

Iwerks Entertainment's **Jon Corfino** reported that the company has done record business in camera rentals and post-production work in 1998. The first of three 15/70 cameras Iwerks is building will be finished by the end of 1998, with the others available by February 1999. With carbon-fiber bodies, the cameras will weigh only 38 pounds (17.25 kg) with a 500-foot (157-meter) load of film. They will run at speeds from 1 to 60 fps, and will have time-lapse capability built in. He also promised that the new Iwerks 3D rig, capable of accommodating either 8/70 or 15/70 cameras, would shortly be ready. (Corfino told *MaxImage!* shortly before we went to press that the rig is in fact done, and that the 15/70 camera will be available in early January.)

Ben Stassen (nWave Pictures) described the process he used to make ***Encounter in the Third Dimension*** as being the opposite of that used for *T-rex*. Instead of placing computer-animated dinosaurs into a live action world, he inserted live action people into a computer-animated set. He touted the advantages of this method: because his actors only occupied a relatively small portion of the screen, he was able to shoot them in 35mm, keeping costs low. The budget for *Encounter* was kept under US$6 million, according to Stassen, because almost the entire film was created in the computer.

Greg MacGillivray showed slides of the temporary sound studio set up in the **Edwards IMAX Theater** in Irvine, CA, near **MacCIllivray Freeman Films'** Laguna Beach offices, to record the final mix of *Everest*. Citing the differences between the size and speaker placements of typical mixing studios and LF theaters, he claimed that this process enabled his audio engineers to create a more accurate mix of the sound track than had previously been achieved. MacGillivray also showed pictures of some low-tech but effective camera mounts his team had developed for capturing POV shots of walking over a rickety foot bridge, and of a boy riding a bicycle for a recent film MFF did in Indonesia.

Tim Knapp of **Kodak** announced the availability of two new Vision print stocks which the company says offer improved picture quality, scratch resistance, and anti-static qualities. David Keighley returned to address the dusting problems which have affected about 70% of the LF prints released since January (struck on older

*(See **ISTC** on page 9)*

NWP's 10 Attributes of an Educational Film

Christopher Palmer *is president and CEO of* ***National Wildlife Productions*** *(part of the National Wildlife Federation), which produced* **Whales** *with* ***Destination Cinema, Inc.****, and is working on five new LF films. This article is adapted from his presentation at the Professional Development Session entitled "Educational Attributes of a Great Large-Format Film" at ISTC '98 in Sydney.*

The National Wildlife Federation is America's largest nonprofit conservation organization. The LF films we produce are expressly intended to be educational; otherwise they would not be consistent with our educational mandate as a nonprofit organization.

For us to consider a film educational, it must:

NWP's Chris Palmer

Be entertaining and compelling. It may seem odd to start a discussion on education with this point, but the film has to make viewers want to watch it. If it is not engaging, it can never achieve its goal of being educational, because no one will see it.

Make viewers want to learn more about the subject. They must get excited from watching the film, so their reaction is, "I'd like to learn more about that."

Convey useful information. The audience must learn some facts. For example, in ***Wolves*** [NWP's next LF film, now in post-production], we show Koani, an "ambassador" wolf who is taken before live audiences. She is a wolf and not a pet, and this is a very important distinction to convey to viewers: that even wolf hybrids treated as pets are potentially dangerous.

Add information to the knowledge base that people already have. It is important to build on viewers' knowledge and relate new material to what they already know. This makes it much more likely that they will retain this information. The film should also lead the audience to some kind of closure, so the viewer ends up with a sense of, "Okay, now I understand."

Be factual and scientifically accurate. This does not mean it has to be full of talking heads, but it must be built on factual information rather than unscientific opinion.

Show the scientific method and show scientists at work. It is important to convey to viewers that knowledge of the natural world does not come from guesswork but from labor-intensive observations. One component of the scientific method is developing a hypothesis, and the first step in that is formulating a question. In a good educational LF film, students should be given many opportunities to ask questions that they can later investigate. The key here is to let the children develop the questions and find the answers themselves, so that the new information really "belongs" to them.

Provide viewers an opportunity to observe aspects of nature and science they would not be able to experience otherwise. Because it is so big and immersive, an LF film is almost more real than the real thing. Viewers get a sense of really being there, so seeing scientists up close, engaged in their observations, can be a very exciting experience in LF. It puts the viewer at the scientist's side.

Be designed to appeal to children who learn in different ways. People have different learning styles. What the viewer hears in the narration should be supported by what is seen on the screen, so the concepts are processed by both the eyes and the ears.

Dispel pseudo-science misconceptions and myths, and encourage critical thinking. For centuries wolves have been con-

(See ***NWP*** *on page 8)*

MAC Award Winners

The **ISTC's** 1998 Awards for Marketing Achievement and Creativity were presented at a gala dinner at the conference in Sydney on Sept. 11.

Judges' Awards:

Museum of Science, Boston, for Outstanding Advertising Creative, for *Everest* (TV spot).

IMAX Theatre at Portage Place, Winnipeg, for Outstanding Media Event for *Super Speedway.*

Science Museum of Minnesota, St. Paul, for Outstanding Educational Materials for *The Greatest Places.*

Museum of Science and Industry, Chicago, for Outstanding Advertising Creative, for *Thrill Ride* (TV and print ads)

Science Museum of Virginia, Richmond, for Outstanding Advertising Creative for *Everest* (magazine ads).

MacGillivray Freeman Films, Extraordinary Film Launch of *Everest.*

Gold MAC Award, Best Film Launch:

Panasonic IMAX Theatre, Sydney, for launch of *Africa's Elephant Kingdom.*

Silver MAC Award, Best Film Launch:

Houston Museum of Natural Science, for launch of *Everest.*

Gold MAC Award, Best Theater Launch:

Orlando Science Center and IMAX Theatre Adelaide (tie).

Gold MAC Award, Best Distributor:

MacGillivray Freeman Films, for Outstanding Marketing of *Everest.*

*(from **LEONARD on** page 1)*

not an IMAX movie. Because it is IMAX, it delivers something above and beyond the 35mm cinematic experience.

It also delivers from a business perspective. The time is now, as the theaters are being built, to make the software to drive the market. The movies will create the market. A film like *T-Rex* starts to do that. ***Everest*** has helped, appealing to a broader demographic, making them aware of IMAX, for those looking for both an entertainment and educational experience.

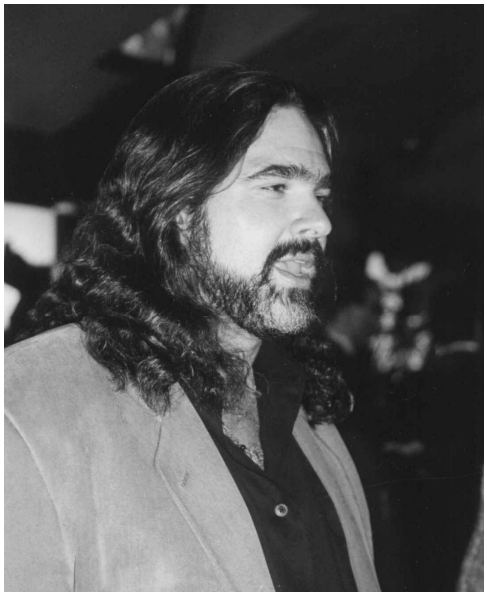
Is it possible to do good "edutainment?"

Yes. *T-rex* is an example of that. Any kid that wants to learn about paleontology will be jazzed by this film. You see dig sites and learn how they do that. There are famous paleontologists, and that generates a lot of thinking about dinosaurs.

An LF director asked me a few years ago, "Why can't I do the things mainstream filmmakers do?" He was referring to various aspects of digital technology not then available for LF films. Is this still a problem today?

BL: There is nothing that can't be done [in LF] today. *T-Rex* proves that. The level of photorealism is evident in the film. Compositing in 3D space and the amount of detail required were huge challenges, but we solved them. That's required when the dinosaurs are in your face.

There will be the inevitable comparisons



Brett Leonard, director of T-rex.

to *Jurassic Park*. How do you think *T-Rex* stands up?

BL: We are over that hump. The level of realism in the dinosaurs is evident and confirmed by the focus groups across the board. We can't fill the entire film with dinosaurs, yet the proportion of screen time is comparable to *Jurassic Park*. And in *T-Rex* you can see them better, since they are not in the rain and dark. They are very up-front and in your face, in daylight. The point is that the film delivers just enough dinosaurs to make the audience want to get back in line.

Will the film be scary to younger children, as *Jurassic Park* was?

BL: Not as scary, but definitely not for people under five years old. You really have to consider that the T. rex coming to life in the museum – one of the signature effects in the film – is very intense. That dinosaur does not kill anybody, but just the sight of a big dinosaur – a monster – coming out of the screen is scary for little kids. Those over five in the test group audience loved it; they can't get enough dinosaurs.

Do you foresee the day when a film like *Lawnmower Man* or *Virtuosity* can be done in LF?

BL: Absolutely.

*(from **NWP** on page 7)*

sidered menacing and evil. We hope our LF film will show how wolves got this unfair reputation from folk literature and other sources. The educational materials for the film will help people think scientifically, so they can make up their own minds and not be misled by pseudoscience. The film must trigger the audience to ask "why?" and "how?" It should encourage people in the audience to make their own observations of phenomena.

Reach out to all ethnic groups and be available in different languages. When we show people at work in our films – scientists or experts – for example, we endeavor to represent different ethnic groups. In the same spirit of inclusiveness, our films are translated into several languages when they are released. *Wolves* will be available in at least four.

We design our films to appeal to *institutional* theaters as well as *commercial* LF theaters; however, we consider our priority customers to be theaters in museums and science centers because they are nonprofit, mission-driven organizations like the National Wildlife Federation and share with us an educational mission.

At the same time, the educational component of LF films should be important to commercial theaters because it is a way for them to draw another source of business — school audiences — especially during the weekdays. I also believe that general audiences at commercial theaters enjoy learning and being informed.

I recently visited Mexico's most important children's and science center, **Papalote, Museo del Niño**, in Mexico City. I learned a lot about the impact of educational materials associated with LF films. We will release an LF film on water in 2000. Papalote will not only show the film, but will dedicate the whole year 2000 to the theme of water, with an exhibit and many hands-on learning projects with an emphasis on problem-solving and having children develop their own questions. This is the way to get the maximum education out of an LF film, and I commend Papalote on their plans.

In closing, I believe we should view education much more broadly than simply what goes on in the classroom and what it takes for children to get successfully through school. Education also includes teaching values and behavior. In *The Shelter Of Each Other: Rebuilding Our Families*, Mary Pipher says, "One of the greatest gifts parents can give their children is to teach them to love the natural world." In that broader sense, LF films — even if they don't precisely meet all ten attributes I described earlier — can be deeply educational.

I believe that LF films can actually help bring families together, which in itself is a great educational goal.

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*(from **ISTC** on page 6)*

stock, not the new Vision materials). Although Knapp had said that this problem had not turned up in Kodak's testing and early customer trials, Keighley said that a work-around solution had been developed, involving treatment of both prints and projectors. Kits with all the needed materials are available to theaters having dusting problems. Call **Ron Wagaman** at **David Keighley Productions/70mm Inc.** in Los Angeles.

David Millard of Imax's sound subsidiary, **Sonics Associates**, proclaimed that "the dubber is dead." The 6-channel 35mm reproducer that has been the standard sound playback source for 15/70 films since the format's invention nearly 30 years ago will no longer be provided to new theater installations. (35mm mag tracks will continue to be supplied to theaters that still use dubbers.) Digital formats have been encroaching on the dubber's domain for more than a decade, and Sonics' new standard is the Digital Theater Audio Controller, or DTAC. The DTAC is an all-digital sound source that plays background music, announcements, preshows, and trailers from an internal hard disk, and feature-film sound tracks from a DVD-ROM disk. The various tracks can easily be rearranged using on-screen drag-and-drop technology. DTACs are now installed in four theaters.

Millard also discussed Imax's Quick-Turn Reel Unit (QTRU), a no-rewind platter system that speeds show turnarounds and cuts print wear in half, and the new SR projector, which has been installed in Halifax, NS, Canada, and Adelaide, Australia, and is due to be installed in 24 more theaters in the next year or two. The SR is fully automated and intended for smaller theaters, such as in multiplexes.

MegaSystems' Phil Groce closed the session with a presentation on his company's new 8/70 projector, which he contrasted to systems from other manufacturers as having been purpose-built as an 8/70 unit, not based on a 35mm design. The MegaSystems projector uses Geneva-movement intermittents both above and below the curved film gate for superior image stability and reduced print wear. The curved gate reduces the dust problems caused by glass field flatteners in rolling loop projectors and lessens the breathing and weaving of the film in flat-gate linear loop projectors, according to Groce. The result, he said, is an 8/70 image whose stability and brightness rivals 15/70 projection at a significantly lower cost.

*(from **SHEDD** page 3)*

screen, they ended up being about 30 to 40 feet (9 to 12 meters) apart. Size makes a difference!

I was glad the Splinter Group showed this film, especially now that there is so much talk about making LF dramas. It would be a real waste of time and money to reinvent the wheel, rather than study the early films that fashioned today's LF techniques through trial and error. I think filmmakers new to the LF world would be wise to rent an LF theater and screen as many old films as they can find, before venturing into production. The Splinter Group is making a significant contribution by screening films like *My Strange Uncle*. And showing it at midnight was in keeping with a great ISTC tradition.

Ben Shedd won an Academy Award for Flight of the Gossamer Condor *(1978) and produced and directed* **Seasons** *(1987) and* **Tropical Rainforest** *(1992). He is currently a visiting instructor at Princeton University.*

New and Future Theaters

Short Name	Theater	Country	Mfr	Fmt	Type	Open	Short Name	Theater	Country	Mfr	Fmt	Type	Open
Bogota	CineDome	Colombia	Iwerks	870		8/16/98	Dallas Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D	3/99
Nyack	Palisade Center	USA	IMAX	1570	3D	9/25/98	Vinhedo	Adventure Park	Brazil	Iwerks	870	3D	4/99
Coruna	Theater Leonardo da Vinci	Spain	unk	870	D	9/30/98	Auckland	Cinema Plus IMAX Theatre	N.Z.	IMAX	1570	3D	4/99
Rio	Cine IMAX	Brazil	IMAX	1570		10/98	Frankfurt	Bofiscope IMAX Theater	Germany	IMAX	1570	3D	4/99
Bangkok	Cinema Plus IMAX Theatre	Thailand	IMAX	1570	3D	10/98	Canary Islands	Museo de la Ciencias	Spain	CM	870		4/99
Berlin Disc	Dicovery IMAX	Germany	IMAX	1570	3D	10/2/98	Rome	Trevi Fountain Theater	Italy	Iwerks	870		5/99
Columbus Mar	Marcus IMAX Theater	USA	IMAX	1570	3D	10/2/98	Edmonton FP	Famous Players SilverCity	Canada	IMAX	1570	3D	5/99
Mobile	Exploreum	USA	IMAX	1570		10/10/98	Mississauga	Famous Players Coliseum	Canada	IMAX	1570	3D	5/99
San Jose	Tech Museum of Innovation	USA	IMAX	1570		10/31/98	Oklahoma City	Omniplex	USA	Iwerks	1570		5/99
Cathedral City	Cathedral City IMAX Theater	USA	IMAX	1570		11/98	Edinburgh	Virgin Cinemax	Scotland	Iwerks	870	3D	5/99
Shreveport	Sci-port Discovery Center	USA	IMAX	1570		11/15/98	Montreal FP	Famous Players IMAX	Canada	IMAX	1570	3D	5/99
New Rochelle	New Rochelle IMAX Theater	USA	IMAX	1570	3D/SR	12/98	Kuwait City	Scientific Center	Kuwait	Unk			6/99
Lincolnshire	Regal IMAX Theater	USA	IMAX	1570	3D/SR	12/98	Sioux Falls	Kirby Science Discovery Ctr	USA	Iwerks	870		6/99
Miami	IMAX Theatre Sunset Place	USA	IMAX	1570	3D	12/98	Surfers Para	Cinema Plus IMAX Theatre	Australia	IMAX	1570		6/99
Toronto FH	Famous Players Fest Hall	Canada	IMAX	1570	3D	12/98	Bournemouth	Sheridan IMAX Theatre	England	IMAX	1570	3D	6/99
Brisbane	Cinema Plus IMAX Theatre	Australia	IMAX	1570	3D	12/10/98	Langley	Famous Players Colossus	Canada	IMAX	1570		7/99
Anchorage	CineVentures - Alaska	USA	Unk	870		12/17/98	Providence	Providence IMAX Theatre	USA	IMAX	1570		9/99
Richmond BC	Famous Players SilverCity	Canada	IMAX	1570	3D	12/18/98	Montreal Sho	Showmax Theatre Montreal	Canada	Iwerks	1570		9/99
Kofu	Yamanashi Youth Sci Ctr	Japan	GOTO	1070		12/98	Columbus COSI	Ctr of Science and Industry	USA	Iwerks	870	3D	9/99
Lisbon	Lisbon Espinho	Portugal	Iwerks	870		12/98	San Juan	San Juan IMAX Theater	USA	IMAX	1570		10/99
Antwerp	Gaumont IMAX Theater	Belgium	IMAX	1570		12/98	Kansas City Mus	Kansas City Museum	USA	Iwerks	1570	3D	11/99
Memphis Muv	Muvico IMAX Theater	USA	IMAX	1570		12/98	Dearborn	Henry Ford Museum	USA	IMAX	1570	3D	11/99
Dublin CA	Regal IMAX Theater Dublin	USA	IMAX	1570		1/99	Oakland	Science Theater	USA	Mega	870		11/99
Wash NMNH	Nat'l Mus of Natural History	USA	IMAX	1570	3D	2/99	Johannesburg	Johannesburg IMAX Theater	S. Africa	IMAX	1570		12/99
Vaughan	Famous Players Colossus	Canada	IMAX	1570	3D	2/12/99	Boston NEA	New England Aquarium	USA	IMAX	1570	3D	12/99
Los Angeles HH	Edwards Howard Hughes Ctr	USA	IMAX	1570	3D	3/99	Berlin Sony	Sony IMAX Theater Berlin	Germany	IMAX	1570	3D/HD	12/99
Yountville	Magnum Cinema	USA	Mega	870		3/99	Perth CP	Cinema Plus IMAX Theatre	Australia	IMAX	1570		12/99
Valencia CA	Edwards IMAX Theater	USA	IMAX	1570	3D/SR	3/99	Muttontown	Cradle of Aviation	USA	IMAX	1570		2000
Addison	Marcus IMAX Theater	USA	IMAX	1570	3D/SR	3/99	Bethlehem	Disc Ctr of Sci & Technology	USA	Mega	870		2000
San Francisco	Sony IMAX Theater	USA	IMAX	1570	3D	3/99	Fresno	Edwards IMAX Theater	USA	IMAX	1570	3D	2000
London BFI	British Film Institute	England	IMAX	1570	3D	3/99	Toronto Zoo	Metropolitan Zoo	Canada	Unk	1570		2000
Tulsa	Cinemark IMAX Theater	USA	IMAX	1570	3D/SR	3/99	Honolulu BM	Bishop Museum	USA	Unk	1570		2000
Rochester Cmk	Cinemark IMAX Theater	USA	IMAX	1570	3D/SR	3/99	London SM	Science Museum	England	IMAX	1570	3D	2000

Underlined titles are 3D

Olympic Glory
MegaSystems, Inc.; distributor: MegaSystems; director: Kieth Merrill; producers: Scott Swofford, Frank Marshall, Kathleen Kennedy; executive producers: Marshall and Kennedy; cinematographers: Reed Smoot, Todd Christensen, Jack Tankard. Release: Jan. 21, 1999.
– Principal photography is complete.
– November: Editing in Los Angeles.

Encounter in the 3rd Dimension
nWave Pictures, Iwerks Entertainment; distributor: nWave (15/70), Iwerks (8/70, attraction, ridefilm); director: Ben Stassen; producer: Charlotte Huggins; screenwriter: Kurt Frey. 3D. Release: Feb. 1999.
– Film is complete. Premiere date and location to be announced.

Extreme
Extreme Productions; distributor: Imax; director: Jon Long; cinematographer: Bill Reeve; key grip: Chris Wiseman; producers: Long and Neils de Jong Franken; executive producers: de Jong Franken and Peter Beyak. Release: Feb. 1999 in Europe, March 1999 in North America.
– Picture is locked.
– November: Sound mixing.

Wildfire: Feel the Heat
Discovery Channel Pictures; distributor: Primesco; director: Mike Slee; producers: Richard Sattin, Phil Streather; executive producer: Mick Kaczorowski; cinematographer: Rodney Taylor; line producer: Alex Ferguson. Release: early 1999.
– Film is complete. Premiere date and location to be announced.

Wolves
National Wildlife Federation/Wolfco Productions; distributor: Primesco; director, cinematographer: David Douglas; associate producer: Di Roberts; producers: Goulam Amarsy, Pietro Serapiglia; executive producer: Christopher Palmer; narrator: Robbie Robertson. Release: March 1999.
– Picture is locked.
– November: Sound mixing continues at Sonolab in Montreal.

Island of the Sharks (wt)
Nova/WGBH, Howard Hall Productions; distributor: Imax; director, cinematographer: Howard Hall; producer: Michelle Hall; executive producer: Susanne Simpson. Release: April 1999.
– Principal photography is complete.
– World premiere: April 21, 1999, Liberty Science Center, Jersey City, NJ.

The Old Man and the Sea
Productions Pascal Blais/Panorama Film Studio of Yaroslav/ Imagica Corp./Dentsu Tec/ NHK Enterprises 21; distributor: tba; director (animation): Alexander Petrov; director (live action): Eric Canuel; producer: Michel Sery; executive producer: Bernard Lajoie. Release: spring 1999.
– Animation began in Montreal in early 1997 and, at about one minute per month, will be completed by late 1998.
– Live action photography is complete.
– November: Editing continues in Montreal.

Adventure Planet (aka *Alien Park*)
nWave Pictures; distributor: nWave Pictures; director, executive producer: Ben Stassen; producer: Charlotte Huggins; lead animator: Jos Classen. 3D. Release: spring 1999.
– Eight minutes of animation is complete.
– October – December: Animation continues at Trix in Brussels.

Michael Jordan: To The Max
Giant Screen Sports, James D. Stern Productions, NBA Entertainment; directors: Jim Stern, Don Kempf; producers Don Kempf, Steve Kempf, Jim Stern; cinematographer: James Neihouse. Release: late spring 1999.
– October, November: filming exteriors in Chicago.

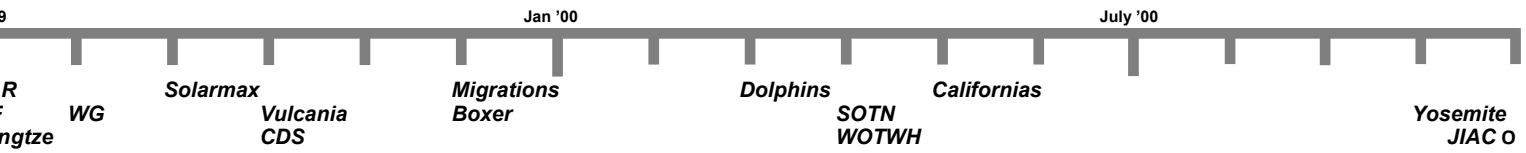
Galapagos: The Enchanted Voyage
Mandalay Media Arts; distributor: Imax; directors: Al Giddings, Dave Clark; producers: Giddings and Clark; executive producers: Andrew Gellis, Lawrence O'Reilly; executive producers for Mandalay: Peter Guber, Barry Clark; script: Barry Clark; editor: James Lahti. 3D. Release: late spring 1999.
– Principal photography is complete.
– November: Editing continues in Toronto.
– January – February: pickups in Galapagos and Florida.

Golf
JQH Film Entertainment; distributor: JQH; director, writer: Bruce Neibaur; producer: Jim Rutherford; executive producer: Ruffin Beckwith; cinematographer: Reed Smoot. Release: summer 1999.
– Shooting is temporarily on hold while the script is refined and will resume in early 1999.

Siegfried and Roy (wt)
L-Squared Entertainment; distributor: Imax; director: Brett Leonard; producers: Leonard, Michael Lewis, Lou Gonda; executive producers: Bernie Yuman, Jon Ein, Robert Greenhut; script: Leonard, Lyn Vaus. 3D. Release: July 1999.
– December: Shooting on the Mirage's stage in Las Vegas.
– February: Shooting on a stage in L.A.

Gold Fever
Science North/Gold Fever Films, Inc.; distributor: SK Films; director: David Lickley; cinematographer: Rene Ohashi; narration writer: Stephen Low; producer: Lickley, Doug Macfarlane; executive producer: James Marchbank. Release: summer 1999.
– 80% of principal photography complete.
– Rough cut is done.
– September – October: Aerials in northern Ontario, Canada, and on California coast; shot gold artifacts in museums in New York and Toronto; filmed at the Royal Canadian Mint in Ottawa.

Yangtze: The Great River of China
Dentsu Tec Inc./China Research Institute of Film Science and Technology; distributor: tba; director: Atsushi Kawamata; executive producers: Kenji Yamashita (Japan), Li Shu Pin (China); producer: Keiko Machida; writer: Yasushi Sagkaguchi; cinematographer: Takashi Yoshimura. Release: summer 1999.



– October: Filmed the river and people of Lijiang, Chongging, Yi Bin, San Xia, Shanghai.
– Shooting wrapped in October.

The World's Game

Giant Screen Sports, Shue Media, in association with ISL; director: Jonathan Hock; cinematographer: James Neihouse; producers: Don Kempf, Steve Kempf, Andrew Shue, John Shue; executive producer: Alan Rothenberg. Release: late summer 1999.

– January – May, 1999: Filming in Brazil, USA, Japan, Europe, Africa.

Solarmax

Heliograph Productions; distributor: tba; director: John Weiley. Release: Sept. 1999.

– September: Filmed solar-powered boat in Sydney.
– December: 5,500-year-old temple at Newgrange, Ireland.
– Future locations: Antarctica, Japan, Turkey.

Vulcania

Rigaud Production; distributor: Conseil Régional D'Auvergne; director, cinematographer: Pierre Willemin; producer: Dominique Rigaud. Release: fall 1999.

– September: Shot two volcanoes in Indonesia: Merapi and Bromo.
– November: Two more Indonesian volcanoes: Rabul and Manam.
– January: Post-production begins.

Cirque du Soleil: Journey of Man

Northern Sun Productions; distributor: Sony Pictures Classics; director: Keith Melton; script: Peter Wagg, Steve Roberts, cinematographers: John Hora, Reed Smoot; producers: Andre Picrard, Wagg, co-producers: Antoine Compin, Charis Horton; executive producer: Mitchell Cannold. Release: fall 1999.

– October: Filmed in Cleveland's Severance Hall.
– November: Filming in redwood forest near Santa Cruz, CA.
– January: Las Vegas, Bahamas.

Migrations

Houston Museum of Natural Science/Graphic Films Corp.; distributor: HMNS; director: George Casey; producer: Paul Novros. Release: late 1999.

– November: Red crabs and bird colonies at Christmas Island.
– February – March: Filming gray whales off Vancouver Island, Canada.

The Boxer

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: late 1999.

– Computer animation is continuing at TFX Animation in Montreal.

Dolphins (wt)

MacGillivray Freeman Films, National Wildlife Federation; distributor: MFF; director: Greg MacGillivray; producer: Alec Lorimore; executive producer: Chris Palmer; editor: Steve Judson; script: Tim Cahill. Release: March 2000.

– November: Shooting off the coast of Southern California.
– December – January: Argentina.

Symbol of the North (wt)

SDA Productions; distributor: SDA; directors: Martin Dignard, Bill Reeve; executive producer: Andre Picard. Release: spring 2000.

– October, February: Shooting in Northern Quebec and Labrador.

Wonders of the White Horse (wt)

MR-Film; distributor: tba; director, producer: Kurt J. Mrkwicka; associate producer: Di Roberts; cinematographer: Jack Tankard; sound designer: Peter Thillaye. Release: spring 2000.

– October: filmed Lipizzaner stallions in Vienna.
– Filming resumes in February, and continues through July 1999 in Vienna, Spain, and Jordan.

The Californias (wt)

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; executive producer: Michael W. Hager; co-executive producer: Don Steele. Release: May 2000.

– May – June 1998: Filmed whales in Sea of Cortez.
– November: Filming in Mexico: La Paz, Baja California, Sea of Cortez.

Yosemite

Summerhays Films, Inc.; distributor: Summerhays Films, Inc.; director, producer: Soames Summerhays; producer: Don Steele; executive producer: Jerry Harrah. Release: late 2000.

– 20% of principal photography has been shot over the last 18 months.

Journey Into Amazing Caves (wt)

MacGillivray Freeman Films; distributor: MFF; director: Steve Judson; producers: Greg MacGillivray, Alec Lorimore; editor: Steve Judson; script: Jack Stephens. Release: March 2001.

– October: Greenland.

Vulcania *from Rigaud Production*

Bookings: November 1998 by film

585 bookings of 71 films in 199 theaters

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from surveys of LF theaters, distributors, the world wide web, and other sources.

We will make every effort to improve the thoroughness, accuracy and usefulness of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 17.

Key to Status:

A - most frequent or only show.
B - any other regularly scheduled film.
E - evenings or weekends only.
F - festivals or run of less than one month.
S - irregularly for schools, not on public schedule

Film	Theater	Open	Close	Status
AEK	Adelaide	6/10/98	5/31/99	
	Apple Valley	6/12/98	2/99	A
	Calgary EC	9/17/98	12/16/98	
	Cape Town	7/13/98	11/14/98	A
	Cape Town	11/15/98		B
	Denver	10/9/98	2/11/99	A
	Fort Lauderdale	10/9/98	10/9/99	
	Hague	10/15/98	4/11/99	
	Houston MNS	10/10/98	1/31/99	
	Irvine	5/8/98	11/1/98	
	Las Vegas CP	10/19/98	4/19/99	
	Melbourne	6/26/98	5/31/99	
	Montreal VP	10/23/98	4/11/99	
	Myrtle Beach	6/1/98	12/31/98	
	New York AMNH	9/26/98	6/4/99	
	Omaha	7/1/98	6/30/99	
	Portland	11/6/98	6/11/99	
	Scottsdale	11/8/98	2/18/99	
	Sydney	6/4/98	5/31/99	
	Tempe	10/8/98	2/18/99	
	Vancouver CN	10/9/98	11/25/98	B
	Winnipeg	7/1/98	12/31/98	
Africa	Baltimore			S
	Beijing	8/25/97	8/25/99	A
	Berlin Disc	10/2/98	12/31/98	B
	Boston			S
	Cape Town	7/13/98		S
	Edmonton SSC	7/98	12/98	S
	Hampton	7/15/98		S
	Lubbock	11/4/98	2/28/99	A
	New Orleans	9/1/98	1/31/99	A
	Perth	2/98		B
	Reno FP	1/1/98		S
	Stockholm	11/15/98		
	Sudbury			S
	Syracuse	9/12/98	1/31/99	
	Taipei MCRC	7/1/98	6/1/99	A
	Tampa MOSI	12/19/97		S
	Tianjin	1/1/98	12/31/98	
	Tokyo IMAX	4/18/98		B
	Tokyo ISEC	6/7/98	11/29/98	
	Vancouver CN	5/1/98	12/31/98	B
	Winnipeg	8/20/97	12/31/98	
	Xalapa	7/1/98		A
Alamo	San Antonio	1/88	12/99	A
Alaska	Chiba City	4/1/98	3/31/99	A
	Hampton	9/19/98	1/7/99	A
	Hutchinson	11/13/98	5/30/99	
	Jersey City	10/15/98	4/22/99	B
	Katoomba	12/19/97	12/18/98	B
	Nagasaki	10/2/98	3/31/99	A
	Nagoya OT	4/1/98	3/31/99	A
	Orlando OSC	8/1/98	11/20/98	A
	Perth	1/98		B
	Poitiers Imax	2/98	12/98	A
	Quebec	10/27/98	2/22/99	
	San Diego RHF	3/6/98		S
	Sasebo	10/1/98	4/6/99	A
	Seattle Omni	11/1/98		
	Singapore SC	9/1/98	3/1/99	A
	Taipei MCRC	7/1/98	12/31/98	B
	Tijuana	7/25/98	1/9/99	
	Toronto OSC	3/6/98		S
	Vancouver CN	4/10/98	12/31/98	B
	Vantaa	9/1/98	8/31/99	A
	Winnipeg	12/1/97		S
Amazon	Apple Valley	9/1/98	2/99	B
	Boston	9/25/98	1/99	A
	Brussels	5/13/98	11/12/98	
	Edmonton SSC	10/9/98	2/8/99	
	Houston MNS	7/10/98	1/31/99	A
	Melbourne	2/98	12/98	
	New York AMNH	5/9/98		A
	Paris Def	9/11/98	1/11/99	
	Stockholm	3/6/98	11/19/98	B
	Taipei AM	1/25/98	1/31/99	B
	Vienna	7/3/98	1/9/99	B
Antarc	Berlin Disc	10/2/98		A
	Brussels	9/1/98	5/30/99	
	Coomera	12/97	12/98	
	Detroit	1/1/98	12/31/98	
	Hibbing	6/1/98	12/31/98	
	Perth	2/92		S
	Reno NBS	6/19/98	1/99	S
ATSOT	Barcelona	5/97	12/98	
	Bochum	12/97	12/98	
	Dusseldorf	10/15/98		
	Halifax	9/8/98		
	London Troc	12/12/97	12/98	A
	Madrid	10/27/98		
	Munich	3/11/98	12/31/98	B
	New York Sony			B
	Oslo	9/28/98		
	Sinsheim	9/12/97		B
Beavers	Baltimore			S
	Barcelona	12/1/97	12/98	
	Berlin Disc	10/2/98		B
	Lucerne	11/1/98	3/1/99	
	Memphis Pink	10/17/98	1/30/99	A
	Munich			S
	Yunelin Hsien 1	1/1/98	2/28/99	
BP	Barcelona	2/22/95	12/31/98	
	Berlin Disc	10/2/98	10/1/99	A
	Dublin IRL	10/2/98	3/31/00	
	Honolulu DCI	1/1/97	12/31/98	
	Houston SCH	7/30/94	5/31/00	
	Lucerne	7/97	12/31/99	B
	Munich	11/6/97		B
	Speyer Imax	5/18/95		S
	Sydney	1/7/98	1/28/99	B
Closed	Bradford	8/29/97	12/98	
	Castle Rock	11/1/98	4/30/99	
	Richmond VA	10/98	3/99	
CV	Calgary EC	3/21/97	12/31/98	
	Dayton	9/1/97	1/31/99	S
	Hague	6/10/97	12/31/98	A
	Hampton	9/19/98	1/7/99	B
	Hong Kong	2/10/98	9/16/99	B
	Huntsville	10/97		B
	Leon	2/14/98	2/12/99	
	Little Rock	4/15/98	2/28/99	B
	London ONT	4/98	12/31/99	S
	Lucerne	11/1/97	2/28/99	B
	Santa Clara	8/98	11/15/98	A
	Speyer Dome	7/2/98		A
	Taipei AM	2/4/97	2/4/99	
	Toronto OSC	11/1/97	11/1/99	
	Vancouver SW	11/18/96	11/7/98	B
DIA	Duluth	6/6/98	6/30/99	
	Hampton	4/5/92	5/31/99	
	Honolulu DCI	3/15/92	12/31/98	
	Houston SCH	1/18/93	5/31/00	B
	Hutchinson			S
	KSC 1	7/21/85		A
	Lucerne	7/1/98	6/30/99	
	Quebec	9/24/98	12/13/98	S
	Sudbury	6/18/94	9/30/99	
	Syracuse	1/26/97	9/1/99	
	Taipei AM	2/4/97	2/4/99	
	Valencia Spn	4/17/98	4/16/00	
DIS	Calgary EC	1/1/98	12/31/98	
	Dayton	12/15/97	1/4/99	
	Houston SCH	7/30/94	5/31/00	
	Hutchinson	10/15/94	12/31/99	S
	Perth	2/95		S
	Speyer Dome	8/1/97		S
	Vancouver CN	10/7/97	12/31/98	
EMSH	Seattle Omni			A
EOTS	Virginia Beach	4/1/98	4/30/01	
Everest	Adelaide	5/8/98	12/31/00	
	Atlanta FMNH	4/98	12/31/98	A
	Baltimore	10/1/98	11/17/98	E
	Barcelona	3/12/98	3/10/99	A
	Berlin Disc	10/2/98	4/1/99	
	Birmingham	7/11/98	11/30/98	
	Boston	9/25/98	1/99	B
	Branson	5/98	4/99	B
	Cape Town	7/13/98		B
	Cathedral City	11/10/98	4/10/99	
	Charlotte	10/3/98	11/25/98	B
	Chattanooga	3/28/98	5/99	
	Chicago MSI	10/98	2/99	B
	Cincinnati	6/13/98	11/6/98	A
	Cleveland	3/27/98		A
	Columbus Mar	9/2/98	1/31/99	
	Copenhagen	4/2/98	2/99	
	Denver	10/9/98	11/19/98	B
	Detroit	5/15/98	8/31/99	
	Duluth	6/26/98	12/3/98	A
	Fort Lauderdale	7/3/98		B
	Fort Worth	3/27/98	11/12/98	A
	Gatlinburg	7/15/98	6/14/99	
	Hague	4/23/98	4/22/99	
	Hampton	9/9/98	1/7/99	B
	Houston MNS	5/30/98		B
	Hull	10/10/98	3/15/99	
	Hutchinson	10/1/98	3/11/01	B
	Lincolnshire	11/6/98	3/1/99	
	Little Rock	5/16/98	12/31/98	
	Los Angeles CSC	10/16/98		A
	Louisville	10/7/98		B
	Lucerne	3/20/98		A
	Madrid	3/11/98	3/10/99	
	Melbourne	5/98	12/11/00	
	Miami	11/1/98		
	Milwaukee	3/7/98	12/11/98	A
	Mobile	10/12/98	2/15/99	
	Monterrey	10/1/98	5/1/99	
	Myrtle Beach	7/1/98	7/31/99	

Film	Theater	Open	Close	Status
	New Orleans	5/21/98		
	Norwalk	6/19/98	12/31/98	A
	Nyack	9/98	12/31/98	
	Orlando OSC	8/1/98	11/30/98	B
	Oslo	4/22/98	4/30/99	
	Paris Def	3/11/98	12/31/98	A
	Pensacola	3/6/98	3/31/99	B
	Philadelphia	4/3/98	1/1/99	A
	Pittsburgh	5/15/98	12/10/98	A
	Portland	5/29/98	2/2/99	
	Providence	9/98	3/99	
	Quebec	6/23/98	7/14/99	A
	Regina	6/15/98		
	Reno FP	6/19/98	1/4/99	A
	Reno NBS	6/19/98	12/98	A
	Rotterdam	4/23/98		A
	Saint Augustine	4/15/98	1/1/99	
	Saint Louis SC	9/98	1/7/99	
	Saint Paul	6/20/98	11/19/98	
	San Diego RHF	7/3/98	12/31/98	B
	San Jose	10/11/98		
	Seattle PSC	10/22/98	3/15/99	
	Sedona	7/98	12/98	B
	Speyer Imax	4/3/98	12/10/99	A
	Stockholm	4/22/98	11/19/98	A
	Sydney	3/15/98	12/31/00	
	Syracuse	4/30/98	11/1/98	A
	Taichung	7/1/98		
	Tampa MOSI	11/20/98	2/26/99	B
	Tampa MOSI	5/22/98	11/19/98	A
	Toronto OSC	10/23/98	6/30/99	A
	Vancouver SW	3/13/98	11/5/98	A
	Vienna	7/3/98	1/7/99	B
	Virginia Beach	10/1/98	2/1/99	
	Wash NASM	3/5/98	12/31/98	E
	Yellowstone	7/15/98	9/30/99	
	Zion	7/1/98	6/30/99	
FITS	Poitiers MC	2/97	11/98	A
Flyers	Warner Robins	7/92		A
FMHG	Virginia Beach	6/16/97	6/15/00	
FOK	London ONT	6/1/97		S
	Lubbock	10/1/98	11/20/98	
	Speyer Dome	8/1/97		E
	Winnipeg	3/10/93	12/31/98	
FP	Rio	10/31/98	10/31/99	
GAW	Saint Louis Arch	3/3/97	3/31/99	A
GBR	Osaka ST	5/29/98	11/23/98	A
	Philadelphia	11/13/98	1/14/99	B
GC	Alamogordo	10/1/98	12/31/98	B
	Cape Town	7/13/98		S
	Corsicana	8/1/98	2/1/99	
	Dusseldorf	7/98	12/99	
	Gatlinburg	7/1/98	6/30/99	
	Katoomba	7/9/98	1/9/99	
	Omaha	7/3/98	11/25/98	
	Ontario Mills	7/3/98	11/25/98	A
	Oslo	5/98	8/1/99	
	Rio	10/31/98	10/31/99	
	Singapore DC	5/1/98	12/1/98	
	Speyer Imax	5/19/95		B
	Stockholm	4/4/98	11/19/98	B
	Tampa MOSI	9/3/98	11/30/98	B
	Victoria	6/24/98	2/99	
GP	Atlanta FMNH	10/1/98	12/31/98	B
	Copenhagen	9/15/98		
	Denver	10/9/98	2/11/99	A
	Fort Worth	10/9/98	4/15/99	
	Hong Kong	9/1/98		
	Louisville	9/15/98		
	Milwaukee	10/3/98	6/4/99	
	Munich	6/98	12/98	B
	Sendai CSC	11/7/98		
	Singapore SC	6/3/98	11/30/98	B
	Sudbury	9/8/98		A
	Taipei MCRC	11/5/98		
	Tampa MOSI	11/20/98	2/25/99	A
	Vancouver SW	11/6/98	3/14/99	A
	Vienna	10/9/98	1/9/99	B
HCBTD	San Simeon			A
HD	Kaohsiung	11/9/98	11/8/99	
	Montreal VP	10/23/98		
	Sinsheim	5/15/98		A
	Tokyo IMAX	7/18/98	12/11/98	
Heart	Dollywood	4/10/94		A
HH	Honolulu DCI	12/2/91		A
	Taichung	10/17/97		
IA	Regina	10/10/98		B
Imagine	Munich	11/27/97	12/31/98	B
	Tempe	10/1/98	3/31/99	
	Virginia Beach	4/1/98	4/30/01	
IN	Apple Valley	11/98	1/99	
	Atlanta FMNH	11/27/98	1/3/99	
	Branson	11/98	1/99	
	Brossard	11/98	1/99	
	Calgary EC	11/98	1/99	
	Charlotte	11/27/98	1/8/99	A
	Chicago NP	11/98	1/99	
	Dallas SP	11/98	1/99	
	Edmonton SSC	11/98	1/99	
	Galveston	11/98	1/99	
	Indianapolis WR	11/27/98	1/3/99	A
	Irvine	11/98	1/99	
	Las Vegas Lux	11/98	1/99	
	Lubbock	11/98	1/99	
	New York Sony	11/98	1/99	
	Norwalk	11/27/98	12/31/98	B
	Ontario Edw	11/98	1/99	
	Regina	11/98	1/99	
	Seattle PSC	11/98	1/99	
	Sinsheim	11/98	1/99	
	Sudbury	11/22/98	12/26/98	
	Sydney	11/98	1/99	
	Tempe	11/20/98	1/99	
ITD	Adelaide	5/8/98	2/28/99	
	Apple Valley	3/29/97	3/29/02	A
	Barcelona	2/22/96		
	Chattanooga	4/1/97	5/3/01	B
	Fort Lauderdale	6/4/97	11/30/99	B
	Galveston	7/4/98	11/26/98	B
	Honolulu DCI	7/1/97	12/31/98	
	Irvine	1/1/98	12/31/98	S
	Kaohsiung	5/9/98	11/8/99	
	Las Vegas Lux	6/27/97	12/31/98	B
	London ONT	8/1/98		B
	Munich	11/1/98	10/31/99	
	New Orleans	3/1/96		
	New York Sony			S
	Nyack	9/25/98	1/20/00	
	Omaha	3/29/98	3/31/99	
	Ontario Edw	11/26/97	12/30/99	B
	Orlando Muv	7/3/98	11/30/00	
	Poitiers Solido	2/98	11/98	A
	Seattle PSC	10/20/98	10/19/99	
	Tempe	3/5/98	9/4/99	
	Vancouver CN	3/1/97	12/31/99	B
	Virginia Beach	6/15/96	4/30/01	
L5	Barcelona	11/1/98	10/31/99	
	Galveston	7/4/98	11/26/98	
	Indianapolis WR	8/7/97	8/15/01	
	Kaohsiung	11/9/97	5/8/99	
	KSC 2	10/12/96		A
	London Troc	6/20/98	10/31/99	
	New York Sony	10/1/97	12/31/98	B
	Ontario Edw	7/1/98	12/31/98	
	Sinsheim	10/26/96		B
	Sydney	8/6/98	2/28/99	B
	Tokyo IMAX	4/18/98		A
	Yokohama	4/1/98	3/31/99	A
LB	Chattanooga	5/3/96	5/3/01	
	Munich	11/27/97	12/31/98	B
	Sinsheim	6/98		S
	Taejon Sci	7/1/97	6/30/99	
	Tempe	10/1/98	3/31/99	
	Vancouver CN	4/10/98	12/31/98	B
LS	Baltimore	10/2/98	2/4/99	A
	Berlin Disc	10/2/98		B
	Cape Town	11/27/98		A
	Charlotte	10/3/98	11/25/98	A
	Dublin IRL	6/6/98	10/22/99	B
	Dusseldorf	7/16/98	1/15/99	
	Hastings	9/22/98	3/22/99	B
	Hutchinson			S
	Katoomba	6/6/98	2/19/99	
	Laie	5/1/95		A
	Las Vegas CP	5/21/98	11/20/98	
	Madrid	4/1/98	3/1/99	
	Norfolk	6/1/94		A
	Oslo	11/1/98	10/31/99	
	Perth	6/95		S
	Rochester MSC	9/1/98	1/1/99	
	Speyer Dome	11/19/97		B
	Stockholm	4/24/98	11/19/98	B
	Sydney	7/22/98	1/22/99	
MG	London ONT	9/16/97		S
MOE	Aguascalientes	11/98	11/99	
	Chicago MSI	10/98	1/99	A
	Dallas SP	9/25/98		
	Hong Kong	11/4/98	3/4/99	
	Honolulu DCI	11/98	2/99	
	Hull	6/2/98	12/2/98	A
	Huntsville	11/16/98	12/31/98	
	Jersey City	10/15/98	4/22/99	A
	Mexico City	7/6/98	3/5/99	A
	Montpelier	10/1/98		
	Munich	9/15/98	3/15/99	
	Paris Def	10/21/98		
	Paris Geo	11/18/98		
	Saint Augustine	11/27/98	3/27/99	
	Saint Paul	11/20/98	5/6/99	
	San Simeon	11/22/98	4/22/99	
	Scottsdale	10/98		
	Tijuana	10/10/98	4/10/99	
	Vancouver CN	10/9/98	11/25/98	A
	Vienna	10/9/98	4/15/99	A
	Winnipeg	10/1/98		
MOF	Brussels	10/21/98	4/20/99	
	Hastings	6/9/98	12/7/98	B
	Indianapolis CMI	9/11/98	1/15/99	
	Lucerne	5/11/98	7/31/99	B
	Pensacola	11/8/96		A
	Pittsburgh	5/15/98	12/10/98	E
	Portland	6/1/98	11/20/98	B
	Speyer Dome	12/5/97		A
	Sydney	9/27/98	1/31/99	
	Tempe	8/6/98	1/5/99	
	Victoria	10/1/98	8/30/99	
MOTM	Bochum	12/1/97	12/31/98	
	Cocoa	2/1/97	6/30/99	
	Dusseldorf	10/1/98	12/31/98	
	Houston MNS	7/10/98		B
	San Antonio	9/17/98	1/17/99	
MTA	Chicago NP	7/1/98	12/98	
	Irvine	7/98	12/98	
	New York Sony	7/98	7/99	
	Ontario Mills	7/3/98	11/12/98	A
	Osaka SM	7/98	2/99	
MTM	Branson	3/1/98	4/30/00	B
	Calgary EC	9/5/98	1/5/99	
	Dallas SP	5/22/98	9/24/99	B
	Edmonton SSC	1/9/98	12/31/98	
	Hampton	9/10/98	6/30/99	S
	Houston SCH	6/28/97	12/98	
	Huntsville	6/3/98	5/1/00	
	Hutchinson	11/14/97	12/31/98	B
	Ichikawa	8/1/98	11/30/98	
	Indianapolis WR	8/7/97	2/27/01	
	Kitakyushu	4/1/98	3/31/00	
	KSC 1	5/21/97		A
	Lucerne	7/1/98	6/30/00	
	Poitiers Omni	2/1/98	2/28/99	
	Tokyo IMAX	6/13/98		B

Film	Theater	Open	Close	Status
	Wash NASM	5/21/97		B
Niagara	Alamogordo	10/1/98	12/31/98	A
	Niagara	1/87		A
	Rio	10/31/98	10/31/99	
OTW	Seoul	9/5/98	4/2/99	A
Ozarks	Branson	1/1/93	12/31/99	A
PO	Laie	1/96		A
ROF	Baltimore			S
	Honolulu DCI	1/18/94		B
	Munich	9/1/98	12/31/98	S
	Perth	10/91		S
	Speyer Dome	8/1/97		B
	Tampa MOSI	3/27/98		S
RSATM	Adelaide	10/1/98	2/28/99	E
	Bochum	6/15/98	6/14/00	
	Dublin IRL	10/30/98	10/29/99	E
	Lucerne	7/1/98		E
	Montpelier	6/21/98	6/20/99	
	Oslo	7/4/98	7/3/00	
	Sydney	5/15/97	2/28/99	E
SC	Baltimore			S
	Boston			S
SE	Baltimore	3/1/97		S
	Detroit	9/2/97	6/30/99	B
	Huntsville	11/16/98	1/15/99	
	Memphis Pink	10/17/98	1/29/99	B
	Nagashima	9/1/98	8/31/99	
	Spokane	6/12/98	5/30/99	
	Sudbury	1/30/98	6/30/99	B
	Tampa MOSI	9/3/98	11/30/98	B
	Toronto OSC	5/31/97	3/31/02	B
	Vancouver SW	10/2/98	1/3/99	B
	Yellowstone	10/15/98	3/30/99	
Seasons	Philadelphia	9/11/98	11/12/99	B
Sedona	Sedona	11/1/98	2/28/99	A
SI	London ONT	12/97		S
	Mexico City	5/1/98	12/31/98	A
	Taejon Earth	7/1/97	6/30/99	A
SOLOE	Barcelona	3/26/98	3/5/99	B
	Calgary EC	3/16/95	12/31/98	
	Houston MNS	7/1/98	6/30/00	
	London ONT	12/1/96		S
	Vila Franca	11/20/97	11/20/98	
Speed	Kurashiki	10/31/98	3/31/99	A
	Valencia Spn	4/21/98	6/30/00	
SSpdwy	Albuquerque	9/1/98	3/1/99	A
	Baltimore	9/25/98	11/98	E
	Gurnee	4/18/98	11/1/98	
	Hutchinson	5/15/98	11/98	B
	Little Rock	8/28/98		
	Norwalk	6/19/98	12/31/98	B
	Orlando Muv	5/31/98	1/1/99	
	Phoenix	11/14/98		A
	Rochester MSC	3/13/98		
	San Diego RHF	10/23/98	1/31/99	A
SSymph	Nagano Hot	10/96	12/98	A
T40	Boston	7/1/98	11/1/98	B
	Branson	4/1/97	2/28/99	B
	Calgary EC	9/17/98	12/16/98	
	Halifax	5/27/98	12/31/98	B
	Indianapolis WR	7/7/98	12/31/98	B
	Lucerne	10/9/98	10/1/99	
	Vancouver SW	7/15/98	3/14/99	E
T90	Norwalk	1/1/98	11/19/98	E
TBAA	Chicago MSI	2/1/96	2/1/99	S
	Phoenix	10/4/97	12/31/99	B
	Rio	10/31/98	10/31/99	
TF	Dayton	1/1/97	12/31/99	
	Tampa MOSI	5/22/98	11/30/98	B
	Warner Robins	7/92		A
	Wash NASM	7/1/76		A
TR	Aguascalientes	4/1/98	4/1/99	
	Baltimore	5/8/98	6/19/99	E
	Bogota	11/98	2/99	
	Boston	10/28/98	6/30/99	B
	Branson	3/13/98	12/31/99	
	Charlotte	10/3/98	7/3/99	B
	Chiba City	4/98	11/98	
	Columbus Mar	11/98		
	Copenhagen	12/97	9/99	
	Dublin IRL	8/15/98		
	Fort Lauderdale	7/3/98	1/21/99	A
	Galveston	5/23/98	10/26/99	B
	Hague	2/19/98	12/31/98	
	Kansas City Zoo	10/31/98	1/99	A
	London ONT	8/21/98	12/20/98	A
	Lubbock	7/98		
	Oslo	7/98	11/99	
	Paris Def	6/98	1/99	
	Paris Geo	6/25/98	4/24/99	B
	Perth	4/4/98	12/31/98	A
	Regina	6/15/98		A
	Rotterdam	10/15/98	12/15/98	
	San Diego RHF	10/23/98	1/31/99	B
	Seville	7/98		
	Spokane	5/98		
	Stockholm	4/24/98	11/19/98	B
	Toronto OSC	3/6/98	12/30/98	A
	Valencia Spn	3/98		
Trex	Apple Valley	11/26/98	12/31/99	
	Chicago NP	11/6/98	10/31/99	
	Copenhagen	11/27/98	5/15/00	
	Indianapolis WR	11/5/98	11/9/99	A
	Irvine	10/23/98	12/31/01	
	Las Vegas Lux	11/15/98	5/15/99	
	Lincolnshire	11/6/98	5/31/99	
	London Troc	11/27/98	10/31/99	
	Myrtle Beach	11/13/98	10/8/99	
	New York Sony	10/23/98	10/8/99	
	Nyack	11/15/98	5/15/99	
	Ontario Edw	10/23/98	12/31/01	
	Sydney	11/15/98	11/14/00	
	Tempe	11/15/98	5/15/99	
	Toronto OP	11/13/98		
TRF	Boston			S
	Tampa MOSI			S
TTL	Baltimore			S
	Bogota	6/20/98	4/20/99	
	Boston			S
	Halifax	9/19/98	12/18/98	
	Oulu	4/28/98	4/27/99	A
	Pittsburgh	9/7/98	12/10/98	E
	Shreveport	1/15/98	6/30/99	
	Tampa MOSI	7/1/95		S
VLBP	Shima	1/96	12/98	
WABOS	Valencia Spn	4/17/98	4/16/00	
WATE	Katoomba	6/1/97		A
Whales	Calcutta	7/1/98	6/30/99	
	Cape Town	7/13/98		S
	Coruna	10/1/98	9/30/99	
	Dusseldorf	7/16/98	11/16/98	
	Honolulu DCI	1/15/97		B
	Kansas City Zoo	7/4/98	1/15/99	A
	Macon	5/10/97		
	Munich	1/3/97		B
	Ontario Mills	7/3/98	11/12/98	B
	Phoenix	5/16/98	12/15/98	A
	San Antonio	1/15/98	12/31/98	
	Seattle Omni	7/18/97		B
	Speyer Imax	6/27/97		A
	Sudbury	6/19/98	1/18/99	A
	Tampa MOSI	6/21/97		S
	Vancouver CN	10/9/98	11/25/98	B
	Victoria	6/24/98	6/24/99	
	Virginia Beach	12/20/96	12/20/98	
WOC	Bochum	10/16/98		
	Chattanooga	10/10/98		
	Chiba City	4/98	11/98	
	Dusseldorf	7/16/98		
	Indianapolis WR	10/1/98	11/4/98	A
	Madrid	5/97	11/98	
	Melbourne	5/98	11/98	
	Montpelier	6/98	3/99	
	Poitiers Imax 3D	5/98	5/99	A
	Sinsheim	2/21/98		
Yell	Macon	1/20/97		
	Sudbury	6/19/98	12/20/98	B
	Yellowstone	10/16/98	4/30/99	A
ZC	Baltimore	9/25/98	11/98	E
	Zion	11/1/98	3/31/99	A

November 1998 by Theater

Theater	Film	Open	Close	Status
Adelaide	AEK	6/10/98	5/31/99	
	Everest	5/8/98	12/31/00	
	ITD	5/8/98	2/28/99	
	RSATM	10/1/98	2/28/99	E
Aguascalientes	MOE	11/98	11/99	
	TR	4/1/98	4/1/99	
Alamogordo	GC	10/1/98	12/31/98	B
	Niagara	10/1/98	12/31/98	A
Albuquerque	SSpdwy	9/1/98	3/1/99	A
Apple Valley	AEK	6/12/98	2/99	A
	Amazon	9/1/98	2/99	B
	IN	11/98	1/99	
	ITD	3/29/97	3/29/02	A
	Trex	11/26/98	12/31/99	
Atlanta FMNH	Everest	4/98	12/31/98	A
	GP	10/1/98	12/31/98	B
	IN	11/27/98	1/3/99	
Baltimore	Africa			S
	Beavers			S
	Everest	10/1/98	11/17/98	E
	LS	10/2/98	2/4/99	A
	ROF			S
	SC			S
	SE	3/1/97		S
	SSpdwy	9/25/98	11/98	E
	TR	5/8/98	6/19/99	E
	TTL			S
	ZC	9/25/98	11/98	E
Barcelona	ATSOT	5/97	12/98	
	Beavers	12/1/97	12/98	
	BP	2/22/95	12/31/98	
	Everest	3/12/98	3/10/99	A
	ITD	2/22/96		
	L5	11/1/98	10/31/99	
	SOLOE	3/26/98	3/5/99	B
Beijing	Africa	8/25/97	8/25/99	A
Berlin Disc	Africa	10/2/98	12/31/98	B
	Antarc	10/2/98		A
	Beavers	10/2/98		B
	BP	10/2/98	10/1/99	A
	Everest	10/2/98	4/1/99	
	LS	10/2/98		B
Birmingham	Everest	7/11/98	11/30/98	
Bochum	ATSOT	12/97	12/98	
	MOTM	12/1/97	12/31/98	
	RSATM	6/15/98	6/14/00	
	WOC	10/16/98		
Bogota	TR	11/98	2/99	
	TTL	6/20/98	4/20/99	
Boston	Africa			S
	Amazon	9/25/98	1/99	A

Theater	Film	Open	Close	Status
	Everest	9/25/98	1/99	B
	SC			S
	T40	7/1/98	11/1/98	B
	TR	10/28/98	6/30/99	B
	TRF			S
	TTL			S
Bradford	Closed	8/29/97	12/98	
Branson	Everest	5/98	4/99	B
	IN	11/98	1/99	
	MTM	3/1/98	4/30/00	B
	Ozarks	1/1/93	12/31/99	A
	T40	4/1/97	2/28/99	B
	TR	3/13/98	12/31/99	
Brossard	IN	11/98	1/99	
Brussels	Amazon	5/13/98	11/12/98	
	Antarc	9/1/98	5/30/99	
	MOF	10/21/98	4/20/99	
Calcutta	Whales	7/1/98	6/30/99	
Calgary EC	AEK	9/17/98	12/16/98	
	CV	3/21/97	12/31/98	
	DIS	1/1/98	12/31/98	
	IN	11/98	1/99	
	MTM	9/5/98	1/5/99	
	SOLOE	3/16/95	12/31/98	
	T40	9/17/98	12/16/98	
Cape Town	AEK	11/15/98		B
	AEK	7/13/98	11/14/98	A
	Africa	7/13/98		S
	Everest	7/13/98		B
	GC	7/13/98		S
	LS	11/27/98		A
	Whales	7/13/98		S
Castle Rock	Closed	11/1/98	4/30/99	
Cathedral City	Everest	11/10/98	4/10/99	
Charlotte	Everest	10/3/98	11/25/98	B
	IN	11/27/98	1/8/99	A
	LS	10/3/98	11/25/98	A
	TR	10/3/98	7/3/99	B
Chattanooga	Everest	3/28/98	5/99	
	ITD	4/1/97	5/3/01	B
	LB	5/3/96	5/3/01	
	WOC	10/10/98		
Chiba City	Alaska	4/1/98	3/31/99	A
	TR	4/98	11/98	
	WOC	4/98	11/98	
Chicago MSI	Everest	10/98	2/99	B
	MOE	10/98	1/99	A
	TBAA	2/1/96	2/1/99	S
Chicago NP	IN	11/98	1/99	
	MTA	7/1/98	12/98	
	Trex	11/6/98	10/31/99	
Cincinnati	Everest	6/13/98	11/6/98	A
Cleveland	Everest	3/27/98		A
Cocoa	MOTM	2/1/97	6/30/99	
Columbus Mar	Everest	9/2/98	1/31/99	
	TR	11/98		
Coomera	Antarc	12/97	12/98	
Copenhagen	Everest	4/2/98	2/99	
	GP	9/15/98		
	TR	12/97	9/99	
	Trex	11/27/98	5/15/00	
Corsicana	GC	8/1/98	2/1/99	
Coruna	Whales	10/1/98	9/30/99	
Dallas SP	IN	11/98	1/99	
	MOE	9/25/98		
	MTM	5/22/98	9/24/99	B
Dayton	CV	9/1/97	1/31/99	S
	DIS	12/15/97	1/4/99	
	TF	1/1/97	12/31/99	
Denver	AEK	10/9/98	2/11/99	A
	Everest	10/9/98	11/19/98	B
	GP	10/9/98	2/11/99	A
Detroit	Antarc	1/1/98	12/31/98	
	Everest	5/15/98	8/31/99	
	SE	9/2/97	6/30/99	B
Dollywood	Heart	4/10/94		A
Dublin IRL	BP	10/2/98	3/31/00	
	LS	6/6/98	10/22/99	B
	RSATM	10/30/98	10/29/99	E
	TR	8/15/98		
Duluth	DIA	6/6/98	6/30/99	
	Everest	6/26/98	12/3/98	A
Dusseldorf	ATSOT	10/15/98		
	GC	7/98	12/99	
	LS	7/16/98	1/15/99	
	MOTM	10/1/98	12/31/98	
	Whales	7/16/98	11/16/98	
	WOC	7/16/98		
Edmonton SSC	Africa	7/98	12/98	S
	Amazon	10/9/98	2/8/99	
	IN	11/98	1/99	
	MTM	1/9/98	12/31/98	
Fort Lauderdale	AEK	10/9/98	10/9/99	
	Everest	7/3/98		B
	ITD	6/4/97	11/30/99	B
	TR	7/3/98	1/21/99	A
Fort Worth	Everest	3/27/98	11/12/98	A
	GP	10/9/98	4/15/99	
Galveston	IN	11/98	1/99	
	ITD	7/4/98	11/26/98	B
	L5	7/4/98	11/26/98	
	TR	5/23/98	10/26/99	B
Gatlinburg	Everest	7/15/98	6/14/99	
	GC	7/1/98	6/30/99	
Gurnee	SSpdwy	4/18/98	11/1/98	
Hague	AEK	10/15/98	4/11/99	
	CV	6/10/97	12/31/98	A
	Everest	4/23/98	4/22/99	
	TR	2/19/98	12/31/98	
Halifax	ATSOT	9/8/98		
	T40	5/27/98	12/31/98	B
	TTL	9/19/98	12/18/98	
Hampton	Africa	7/15/98		S
	Alaska	7/15/98	1/15/99	A
	Alaska	9/19/98	1/7/99	A
	CV	9/19/98	1/7/99	B
	DIA	4/5/92	5/31/99	
	Everest	9/9/98	1/7/99	B
	MTM	9/10/98	6/30/99	S
Hastings	LS	9/22/98	3/22/99	B
	MOF	6/9/98	12/7/98	B
Hibbing	Antarc	6/1/98	12/31/98	
Hong Kong	CV	2/10/98	9/16/99	B
	GP	9/1/98		
	MOE	11/4/98	3/4/99	
Honolulu DCI	BP	1/1/97	12/31/98	
	DIA	3/15/92	12/31/98	
	HH	12/2/91		A
	ITD	7/1/97	12/31/98	
	MOE	11/98	2/99	
	ROF	1/18/94		B
	Whales	1/15/97		B
Houston MNS	AEK	10/10/98	1/31/99	
	Amazon	7/10/98	1/31/99	A
	Everest	5/30/98		B
	MOTM	7/10/98		B
	SOLOE	7/1/98	6/30/00	
Houston SCH	BP	7/30/94	5/31/00	
	DIA	1/18/93	5/31/00	B
	DIS	7/30/94	5/31/00	
	MTM	6/28/97	12/98	
Hull	Everest	10/10/98	3/15/99	
	MOE	6/2/98	12/2/98	A
Huntsville	CV	10/97		B
	MOE	11/16/98	12/31/98	
	MTM	6/3/98	5/1/00	
	SE	11/16/98	1/15/99	
Hutchinson	Alaska	11/13/98	5/30/99	
	DIA			S
	DIS	10/15/94	12/31/99	S
	Everest	10/1/98	3/11/01	B
	LS			S
	MTM	11/14/97	12/31/98	B
	SSpdwy	5/15/98	11/98	B
Ichikawa	MTM	8/1/98	11/30/98	
Indianapolis CMI	MOF	9/11/98	1/15/99	
Indianapolis WR	IN	11/27/98	1/3/99	A
	L5	8/7/97	8/15/01	
	MTM	8/7/97	2/27/01	
	T40	7/7/98	12/31/98	B
	Trex	11/5/98	11/9/99	A
	WOC	10/1/98	11/4/98	A
Irvine	AEK	5/8/98	11/1/98	
	IN	11/98	1/99	
	ITD	1/1/98	12/31/98	S
	MTA	7/98	12/98	
	Trex	10/23/98	12/31/01	
Jersey City	Alaska	10/15/98	4/22/99	B
	MOE	10/15/98	4/22/99	A
Kansas City Zoo	TR	10/31/98	1/99	A
	Whales	7/4/98	1/15/99	A
Kaohsiung	HD	11/9/98	11/8/99	
	ITD	5/9/98	11/8/99	
	L5	11/9/97	5/8/99	
Katoomba	Alaska	12/19/97	12/18/98	B
	GC	7/9/98	1/9/99	
	LS	6/6/98	2/19/99	
	WATE	6/1/97		A
Kitakyushu	MTM	4/1/98	3/31/00	
KSC 1	DIA	7/21/85		A
	MTM	5/21/97		A
KSC 2	L5	10/12/96		A
Kurashiki	Speed	10/31/98	3/31/99	A
Laie	LS	5/1/95		A
	PO	1/96		A
Las Vegas CP	AEK	10/19/98	4/19/99	
	LS	5/21/98	11/20/98	
Las Vegas Lux	IN	11/98	1/99	
	ITD	6/27/97	12/31/98	B
	Trex	11/15/98	5/15/99	
Leon	CV	2/14/98	2/12/99	
Lincolnshire	Everest	11/6/98	3/1/99	
	Trex	11/6/98	5/31/99	
Little Rock	CV	4/15/98	2/28/99	B
	Everest	5/16/98	12/31/98	
	SSpdwy	8/28/98		
London ONT	CV	4/98	12/31/99	S
	FOK	6/1/97		S
	ITD	8/1/98		B
	MG	9/16/97		S
	SI	12/97		S
	SOLOE	12/1/96		S
	TR	8/21/98	12/20/98	A
London Troc	ATSOT	12/12/97	12/98	A
	L5	6/20/98	10/31/99	
	Trex	11/27/98	10/31/99	
Los Angeles CSC	Everest	10/16/98		A
Louisville	Everest	10/7/98		B
	GP	9/15/98		
Lubbock	Africa	11/4/98	2/28/99	A
	FOK	10/1/98	11/20/98	
	IN	11/98	1/99	
	TR	7/98		
Lucerne	Beavers	11/1/98	3/1/99	
	BP	7/97	12/31/99	B
	CV	11/1/97	2/28/99	B
	DIA	7/1/98	6/30/99	
	Everest	3/20/98		A
	MOF	5/11/98	7/31/99	B
	MTM	7/1/98	6/30/00	
	RSATM	7/1/98		E
	T40	10/9/98	10/1/99	
Macon	Whales	5/10/97		
	Yell	1/20/97		
Madrid	ATSOT	10/27/98		
	Everest	3/11/98	3/10/99	
	LS	4/1/98	3/1/99	
	WOC	5/97	11/98	
Melbourne	AEK	6/26/98	5/31/99	
	Amazon	2/98	12/98	
	Everest	5/98	12/11/00	

Theater	Film	Open	Close	Status
	WOC	5/98	11/98	
Memphis Pink	Beavers	10/17/98	1/30/99	A
	SE	10/17/98	1/29/99	B
Mexico City	MOE	7/6/98	3/5/99	A
	SI	5/1/98	12/31/98	A
Miami	Everest	11/1/98		
Milwaukee	Everest	3/7/98	12/11/98	A
	GP	10/3/98	6/4/99	
Mobile	Everest	10/12/98	2/15/99	
Monterrey	Everest	10/1/98	5/1/99	
Montpelier	MOE	10/1/98		
	RSATM	6/21/98	6/20/99	
	WOC	6/98	3/99	
Montreal VP	AEK	10/23/98	4/11/99	
	HD	10/23/98		
Munich	ATSOT	3/11/98	12/31/98	B
	Beavers			S
	BP	11/6/97		B
	GP	6/98	12/98	B
	Imagine	11/27/97	12/31/98	B
	ITD	11/1/98	10/31/99	
	LB	11/27/97	12/31/98	B
	MOE	9/15/98	3/15/99	
	ROF	9/1/98	12/31/98	S
	Whales	1/3/97		B
Myrtle Beach	AEK	6/1/98	12/31/98	
	Everest	7/1/98	7/31/99	
	Trex	11/13/98	10/8/99	
Nagano Hot	SSymph	10/96	12/98	A
Nagasaki	Alaska	10/2/98	3/31/99	A
Nagashima	SE	9/1/98	8/31/99	
Nagoya OT	Alaska	4/1/98	3/31/99	A
New Orleans	Africa	9/1/98	1/31/99	A
	Everest	5/21/98		
	ITD	3/1/96		
New York AMNH	AEK	9/26/98	6/4/99	
	Amazon	5/9/98		A
New York Sony	ATSOT			B
	IN	11/98	1/99	
	ITD			S
	L5	10/1/97	12/31/98	B
	MTA	7/98	7/99	
	Trex	10/23/98	10/8/99	
Niagara	Niagara	1/87		A
Norfolk	LS	6/1/94		A
Norwalk	Everest	6/19/98	12/31/98	A
	IN	11/27/98	12/31/98	B
	SSpdwy	6/19/98	12/31/98	B
	T90	1/1/98	11/19/98	E
Nyack	Everest	9/98	12/31/98	
	ITD	9/25/98	1/20/00	
	Trex	11/15/98	5/15/99	
Omaha	AEK	7/1/98	6/30/99	
	GC	7/3/98	11/25/98	
	ITD	3/29/98	3/31/99	
Ontario Edw	IN	11/98	1/99	
	ITD	11/26/97	12/30/99	B
	L5	7/1/98	12/31/98	
	Trex	10/23/98	12/31/01	
Ontario Mills	GC	7/3/98	11/25/98	A
	MTA	7/3/98	11/12/98	A
	Whales	7/3/98	11/12/98	B
Orlando Muv	ITD	7/3/98	11/30/00	
	SSpdwy	5/31/98	1/1/99	
Orlando OSC	Alaska	8/1/98	11/20/98	A
	Everest	8/1/98	11/30/98	B
Osaka SM	MTA	7/98	2/99	
Osaka ST	GBR	5/29/98	11/23/98	A
Oslo	ATSOT	9/28/98		
	Everest	4/22/98	4/30/99	
	GC	5/98	8/1/99	
	LS	11/1/98	10/31/99	
	RSATM	7/4/98	7/3/00	
	TR	7/98	11/99	
Oulu	TTL	4/28/98	4/27/99	A
Paris Def	Amazon	9/11/98	1/11/99	
	Everest	3/11/98	12/31/98	A
	MOE	10/21/98		
	TR	6/98	1/99	
Paris Geo	MOE	11/18/98		
	TR	6/25/98	4/24/99	B
Pensacola	Everest	3/6/98	3/31/99	B
	MOF	11/8/96		A
Perth	Africa	2/98		B
	Alaska	1/98		B
	Antarc	2/92		S
	DIS	2/95		S
	LS	6/95		S
	ROF	10/91		S
	TR	4/4/98	12/31/98	A
Philadelphia	Everest	4/3/98	1/1/99	A
	GBR	11/13/98	1/14/99	B
	Seasons	9/11/98	11/12/99	B
Phoenix	SSpdwy	11/14/98		A
	TBAA	10/4/97	12/31/99	B
	Whales	5/16/98	12/15/98	A
Pittsburgh	Everest	5/15/98	12/10/98	A
	MOF	5/15/98	12/10/98	E
	TTL	9/7/98	12/10/98	E
Poitiers Imax	Alaska	2/98	12/98	A
Poitiers Imax 3D	WOC	5/98	5/99	A
Poitiers MC	FITS	2/97	11/98	A
Poitiers Omni	MTM	2/1/98	2/28/99	
Poitiers Solido	ITD	2/98	11/98	A
Portland	AEK	11/6/98	6/11/99	
	Everest	5/29/98	2/2/99	
	MOF	6/1/98	11/20/98	B
Providence	Everest	9/98	3/99	
Quebec	Alaska	10/27/98	2/22/99	
	DIA	9/24/98	12/13/98	S
	Everest	6/23/98	7/14/99	A
Regina	Everest	6/15/98		
	IA	10/10/98		B
	IN	11/98	1/99	
	TR	6/15/98		A
Reno FP	Africa	1/1/98		S
	Everest	6/19/98	1/4/99	A
Reno NBS	Antarc	6/19/98	1/99	S
	Everest	6/19/98	12/98	A
Richmond VA	Closed	10/98	3/99	
Rio	FP	10/31/98	10/31/99	
	GC	10/31/98	10/31/99	
	Niagara	10/31/98	10/31/99	
	TBAA	10/31/98	10/31/99	
Rochester MSC	LS	9/1/98	1/1/99	
	SSpdwy	3/13/98		
Rotterdam	Everest	4/23/98		A
	TR	10/15/98	12/15/98	
Saint Augustine	Everest	4/15/98	1/1/99	
	MOE	11/27/98	3/27/99	
Saint Louis Arch	GAW	3/3/97	3/31/99	A
Saint Louis SC	Everest	9/98	1/7/99	
Saint Paul	Everest	6/20/98	11/19/98	
	MOE	11/20/98	5/6/99	
San Antonio	Alamo	1/88	12/99	A
	MOTM	9/17/98	1/17/99	
	Whales	1/15/98	12/31/98	
San Diego RHF	Alaska	3/6/98		S
	Everest	7/3/98	12/31/98	B
	SSpdwy	10/23/98	1/31/99	A
	TR	10/23/98	1/31/99	B
San Jose	Everest	10/11/98		
San Simeon	HCBTD			A
	MOE	11/22/98	4/22/99	
Santa Clara	CV	8/98	11/15/98	A
Sasebo	Alaska	10/1/98	4/6/99	A
Scottsdale	AEK	11/8/98	2/18/99	
	MOE	10/98		
Seattle Omni	Alaska	11/1/98		
	EMSH			A
	Whales	7/18/97		B
Seattle PSC	Everest	10/22/98	3/15/99	
	IN	11/98	1/99	
	ITD	10/20/98	10/19/99	
Sedona	Everest	7/98	12/98	B
	Sedona	11/1/98	2/28/99	A
Sendai CSC	GP	11/7/98		
Seoul	OTW	9/5/98	4/2/99	A
Seville	TR	7/98		
Shima	VLBP	1/96	12/98	
Shreveport	TTL	1/15/98	6/30/99	
Singapore DC	GC	5/1/98	12/1/98	
Singapore SC	Alaska	9/1/98	3/1/99	A
	GP	6/3/98	11/30/98	B
Sinsheim	ATSOT	9/12/97		B
	HD	5/15/98		A
	IN	11/98	1/99	
	L5	10/26/96		B
	LB	6/98		S
	WOC	2/21/98		
Speyer Dome	CV	7/2/98		A
	DIS	8/1/97		S
	FOK	8/1/97		E
	LS	11/19/97		B
	MOF	12/5/97		A
	ROF	8/1/97		B
Speyer Imax	BP	5/18/95		S
	Everest	4/3/98	12/10/99	A
	GC	5/19/95		B
	Whales	6/27/97		A
Spokane	SE	6/12/98	5/30/99	
	TR	5/98		
Stockholm	Africa	11/15/98		
	Amazon	3/6/98	11/19/98	B
	Everest	4/22/98	11/19/98	A
	GC	4/4/98	11/19/98	B
	LS	4/24/98	11/19/98	B
	TR	4/24/98	11/19/98	B
Sudbury	Africa			S
	DIA	6/18/94	9/30/99	
	GP	9/8/98		A
	IN	11/22/98	12/26/98	
	SE	1/30/98	6/30/99	B
	Whales	6/19/98	1/18/99	A
	Yell	6/19/98	12/20/98	B
Sydney	AEK	6/4/98	5/31/99	
	BP	1/7/98	1/28/99	B
	Everest	3/15/98	12/31/00	
	IN	11/98	1/99	
	L5	8/6/98	2/28/99	B
	LS	7/22/98	1/22/99	
	MOF	9/27/98	1/31/99	
	RSATM	5/15/97	2/28/99	E
	Trex	11/15/98	11/14/00	
Syracuse	Africa	9/12/98	1/31/99	
	DIA	1/26/97	9/1/99	
	Everest	4/30/98	11/1/98	A
Taejon Earth	SI	7/1/97	6/30/99	A
Taejon Sci	LB	7/1/97	6/30/99	
Taichung	Everest	7/1/98		
	HH	10/17/97		
Taipei AM	Amazon	1/25/98	1/31/99	B
	CV	2/4/97	2/4/99	
	DIA	2/4/97	2/4/99	
Taipei MCRC	Africa	7/1/98	6/1/99	A
	Alaska	7/1/98	12/31/98	B
	GP	11/5/98		
Tampa MOSI	Africa	12/19/97		S
	Everest	11/20/98	2/26/99	B
	Everest	5/22/98	11/19/98	A
	GC	9/3/98	11/30/98	B
	GP	11/20/98	2/25/99	A
	ROF	3/27/98		S
	SE	9/3/98	11/30/98	B
	TF	5/22/98	11/30/98	B
	TRF			S
	TTL	7/1/95		S
	Whales	6/21/97		S
Tempe	AEK	10/8/98	2/18/99	
	Imagine	10/1/98	3/31/99	
	IN	11/20/98	1/99	

Theater	Film	Open	Close	Status
	ITD	3/5/98	9/4/99	
	LB	10/1/98	3/31/99	
	MOF	8/6/98	1/5/99	
	Trex	11/15/98	5/15/99	
Tianjin	Africa	1/1/98	12/31/98	
Tijuana	Alaska	7/25/98	1/9/99	
	MOE	10/10/98	4/10/99	
Tokyo IMAX	Africa	4/18/98		B
	HD	7/18/98	12/11/98	
	L5	4/18/98		A
	MTM	6/13/98		B
Tokyo ISEC	Africa	6/7/98	11/29/98	
Toronto OP	Trex	11/13/98		
Toronto OSC	Alaska	3/6/98		S
	CV	11/1/97	11/1/99	
	Everest	10/23/98	6/30/99	A
	SE	5/31/97	3/31/02	B
	TR	3/6/98	12/30/98	A
Valencia Spn	DIA	4/17/98	4/16/00	
	Speed	4/21/98	6/30/00	
	TR	3/98		
	WABOS	4/17/98	4/16/00	
Vancouver CN	AEK	10/9/98	11/25/98	B
	Africa	5/1/98	12/31/98	B
	Alaska	4/10/98	12/31/98	B
	DIS	10/7/97	12/31/98	
	ITD	3/1/97	12/31/99	B
	LB	4/10/98	12/31/98	B
	MOE	10/9/98	11/25/98	A
	Whales	10/9/98	11/25/98	B
Vancouver SW	CV	11/18/96	11/7/98	B
	Everest	3/13/98	11/5/98	A
	GP	11/6/98	3/14/99	A
	SE	10/2/98	1/3/99	B
	T40	7/15/98	3/14/99	E
Vantaa	Alaska	9/1/98	8/31/99	A
Victoria	GC	6/24/98	2/99	
	MOF	10/1/98	8/30/99	
	Whales	6/24/98	6/24/99	
Vienna	Amazon	7/3/98	1/9/99	B
	Everest	7/3/98	1/7/99	B
	GP	10/9/98	1/9/99	B
	MOE	10/9/98	4/15/99	A
Vila Franca	SOLOE	11/20/97	11/20/98	
Virginia Beach	EOTS	4/1/98	4/30/01	
	Everest	10/1/98	2/1/99	
	FMHG	6/16/97	6/15/00	
	Imagine	4/1/98	4/30/01	
	ITD	6/15/96	4/30/01	
	Whales	12/20/96	12/20/98	
Warner Robins	Flyers	7/92		A
	TF	7/92		A
Wash NASM	Everest	3/5/98	12/31/98	E
	MTM	5/21/97		B
	TF	7/1/76		A
Winnipeg	AEK	7/1/98	12/31/98	
	Africa	8/20/97	12/31/98	
	Alaska	12/1/97		S
	FOK	3/10/93	12/31/98	
	MOE	10/1/98		
Xalapa	Africa	7/1/98		A
Yellowstone	Everest	7/15/98	9/30/99	
	SE	10/15/98	3/30/99	
	Yell	10/16/98	4/30/99	A
Yokohama	L5	4/1/98	3/31/99	A
Yunelin Hsien 1	Beavers	1/1/98	2/28/99	
Zion	Everest	7/1/98	6/30/99	
	ZC	11/1/98	3/31/99	A

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
Amazon	Amazon	1997		MFF
Antarc	Antarctica	1991		MSI
ATSOT	Across the Sea of Time	1995	3D	SPC
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
CV	Cosmic Voyage	1996		IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
EMSH	Eruption of Mount St. Helens	1980		GFC
EOTS	Echoes of the Sun	1990	3D/SOL	IMAX
Everest	Everest	1998		MFF
FITS	Flowers in the Sky	1990	MC	IMAX
Flyers	Flyers	1982		MFF
FMHG	Four Million Houseguests (aka HD)	1997	3D	IMAX
FOK	Fires of Kuwait	1992		IMAX
FP	Flower Planet	1994		DCI
GAW	Great American West	1996		JQH
GBR	Great Barrier Reef, The	1981		SMM
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GP	Greatest Places	1998		SMM
HCBTD	Hearst Castle: Building the Dream	1996	870	DCI
HD	Hidden Dimension (aka FMHG)	1997	3D	IMAX
Heart	Heartsong	1994	870	DW
HH	Hidden Hawaii	1992		DCI
IA	Island Adventure	1996		IA
Imagine	Imagine	1994	3D	IMAX
IN	IMAX Nutcracker, The	1997	3D	IMAX
ITD	Into the Deep	1994	3D	IMAX
L5	L5: The First City in Space	1996	3D	IMAX
LB	Last Buffalo	1990	3D	IMAX
LS	Living Sea	1994		MFF
MG	Mountain Gorilla	1992		IMAX
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		NFBC
MTA	Mark Twain's America	1998	3D	SPC
MTM	Mission to Mir	1997		IMAX
Niagara	Niagara	1987		DCI
OTW	On The Wing	1986		IMAX
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
PO	Polynesian Odyssey	1991		PCC
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones: At the Max	1991		IMAX
SC	Storm Chasers	1995		MFF
SE	Special Effects	1996		IMAX
Seasons	Seasons	1987		SMM
Sedona	Sedona: The Spirit of Wonder	1998	870	
SI	Survival Island	1995		IMAX
SOLOE	Secret of Life on Earth	1996		IMAX
Speed	Speed	1984		MFF
SSpdwy	Super Speedway	1997		SLC
SSymph	Shinsyu Symphony	1995		DT
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992	870	DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TRF	Tropical Rain Forest	1992		SMM
TTL	To The Limit	1989		MFF
VLBP	Viva La Blanca Paloma	1994		DT
WABOS	We Are Born of Stars	1985	3D	IMAX
WATE	Wild Australia: The Edge	1997		BFI
Whales	Whales	1997		DCI
WOC	Wings of Courage	1994	3D	SPC
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

November 1998 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
78	Everest	12	DIA	6	LB	2	SC	1	MG
28	TR	12	L5	6	ROF	2	Speed	1	OTW
24	IN	12	SSpdwy	5	MOTM	2	TRF	1	Ozarks
23	ITD	11	Amazon	5	MTA	2	ZC	1	PO
22	AEK	11	MOF	5	SOLOE	1	Alamo	1	Seasons
22	Africa	11	SE	4	FOK	1	EMSH	1	Sedona
22	Alaska	10	ATSOT	4	HD	1	EOTS	1	SSymph
21	MOE	10	WOC	4	TF	1	FITS	1	T90
19	LS	9	BP	3	Imagine	1	Flyers	1	VLBP
18	Whales	8	TTL	3	Niagara	1	FMHG	1	WABOS
16	MTM	7	Antarc	3	SI	1	FP	1	WATE
15	CV	7	Beavers	3	TBAA	1	GAW		
15	GC	7	DIS	3	Yell	1	HCBTD		
15	GP	7	RSATM	2	GBR	1	Heart		
15	Trex	7	T40	2	HH	1	IA		

Directory of Organizations Mentioned in this Issue of MaxImage!

Distributors' abbreviations are listed in **bold.**

AGESA
Av. Americo Vespucio 25
Edificio S-3, Isla de la Cartuja
Seville, 41092 SPAIN
Tel: +34-5-448-1992
Fax: +34-5-446-2662

Alaska Theater Ventures, LLC
110 W. Mariposa
San Clemente, CA 92672 USA
Tel: 949-492-0958
Fax: 919-498-5518

Bad Clams Productions
3089 Knob Drive
Los Angeles, CA 90065 USA
Tel: 323-225-2677
Fax: 323-225-2677

Betriebsgesellschaft mbH
Mariahilfer Strasse 212
Vienna, 1140 AUSTRIA
Tel: +43-1-894-0148
Fax: +43-1-894-010-120

BKSTS, The Moving Image Society
63-71 Victoria House, Vernon Place
London, WC1B 4DA ENGLAND, UK
Tel: +44-171-242-8400
Fax: +44-171-405-3560
http://www.bksts.com

Blackstone Films, Inc. **BFI**
5611 South Blackstone Avenue
Chicago, IL 60637 USA
Tel: 773-493-2951
Fax: 773-493-2951

Blue Sky/VIFX
5333 McConnell Ave
Los Angeles, CA 90066-7025 USA
Tel: 310-822-8872
http://www.vifx.com

California Science Center
700 State Drive
Los Angeles, CA 90037 USA
Tel: 213-744-7400
Fax: 213-744-2034
http://www.cascienectr.org/index2.html

Chiba Museum of Science and Industry
1-1-3 Onitaka
Ichikawa, Chiba Pref. 272 JAPAN
Tel: +81-473-79-2000
Fax: +81-473-79-2221

Cinema Plus IMAX Theatre Adelaide
Level 1, 241 Rundle St
Adelaide, SA 5000 AUSTRALIA
Tel: +61-8-8227-0075
Fax: +61-8-8227-0076

Cinema Plus Pty. Ltd.
491 Kent Street, Level 8
Sydney, NSW 2000 AUSTRALIA
Tel: +61-2-9267-3101
Fax: +61-2-9261-2494
http://www.imax.com.au

Cinemark USA, Inc.
7502 Greenville Avenue ,#800
Dallas, TX 75231 USA
Tel: 214-860-0879
Fax: 214-696-3946

Cineplex Odeon Corporation
1303 Yonge Street
Toronto, ON M4T 2Y9 CANADA
Tel: 416-323-6600
Fax: 416-323-6677

CineVentures - Alaska
PO Box 92287
Anchorage, AK 99509-2287 USA
Tel: 907-563-9171
Fax: 907-563-9182

David Keighley Productions Ltd. /70mm Inc.
8649 Hayden Place
Culver City, CA 90232 USA
Tel: 310-204-0632
Fax: 310-204-3765

Dentsu Tec, Inc. **DTI**
3-8-5, Tsukiji, Chuo-ku
Tokyo, 104 JAPAN
Tel: +81-3-5551-9381
Fax: +81-3-5551-9356

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
http://www.destinationcinema.com

Discovery IMAX
Marlene-Dietrich-Platz 4
Berlin, 10785 GERMANY
http://www.imax-berlin.de

Dynamic Digital Depth, Inc.
41 Walters Drive, Suite 1
Osborne Park
Perth, WA 6017 AUSTRALIA
Tel: +61-9446-3366
Fax: +61-9446-3340
http://www.xenotech.com.au/

Edwards IMAX 3D Theatre Irvine
65 Fortune Drive
Irvine, CA 92714 USA
Tel: 714-640-4600
Fax: 714-450-4922

Euromax
c/o NMPFT, Pictureville
Bradford, West Yorkshire BD1 1NQ ENGLAND, UK
Tel: +44-1-274-770-199
Fax: +44-1-274-770-199

Extreme Productions
802 24th Ave SE, 2nd floor
Calgary, AB T2G 1P4 CANADA
Tel: 403-263-6029
Fax: 403-263-6130

Famous Players, Inc.
146 Bloor Street West
Toronto, ON M5S 1P3 CANADA
Tel: 416-969-7800

Giant Screen Sports
815 W. Van Buren, Suite 305
Chicago, IL 60607 USA
Tel: 312-243-9740
Fax: 312-243-9739

Graphic Films Corporation
3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: 213-851-4100
Fax: 213-851-4103

Heliograph Productions
4/26 Brigantine Street
Byron Bay, NSW 2481 AUSTRALIA
Tel: +61- 2-6680-8877
Fax: +61- 2-6680-8250

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4725
Fax: 713-523-4125
http://www.hmns.org/

Howard Hall Productions
2171 La Amatista Road
Del Mar, CA 92014 USA
Tel: 619-259-8989
Fax: 619-792-1467

Imagica USA, Inc.
5320 McConnell Avenue
Los Angeles, CA 90066-7026
Tel: 310-305-8081
Fax: 310-305-7563

Imax Corporation **IMAX**
2525 Speakman Drive
Sheridan Science and Technology Park
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
http://www.imax.com/

IMAX Theatre at Portage Place
393 Portage Avenue, 3rd Level
Winnipeg, MB R3B 3H6 CANADA
Tel: 204-956-2400
Fax: 204-956-1697

International Space Theater Consortium
P.O. Box 33303
San Diego, CA 92163-3303
Tel: 619-515-0619
Fax: 619-231-8971
http://www.ISTCon.org

Iwerks Entertainment **IWRK**
4540 West Valerio Street
Burbank, CA 91505-1046 USA
Tel: 818-841-7766
Fax: 818-841-7847
http://www.iwerks.com/

JQH Film Entertainment, Inc. **JQH**
515 Post Oak Boulevard, Suite 225
Houston, TX 77005 USA
Tel: 713-960-1293
Fax: 713-960-1450

Kirby Science Discovery Center
PO Box 984
Sioux Falls, SD 57101-0984
Tel: 605-367-7397
Fax: 605-367-7399

L-Squared Entertainment
530 Wilshire Blvd, Ste 501
Santa Monica, CA 90401 USA
Tel: 310-587-2100
Fax: 310-587-2121

Large Format Cinema Association
8436 Colonial Drive
Stockton, CA 95209-2319 USA
Tel: 209-477-2726
Fax: 209-951-8113
http://lfca.org

Liberty Science Center
Liberty State Park, 251 Philip Street
Jersey City, NJ 07305-4699 USA
Tel: 201-451-0006
Fax: 201-451-6383
http://www.lsc.org/

Living Pictures Pty Ltd.
83 Frenchs Forest Road
Seaforth, NSW 2092 AUSTRALIA
Tel: +61-2-9949-5199
Fax: +61-2-9949-4977

MacGillivray Freeman Films, Inc. **MFF**
P.O. Box 205
2470 South Coast Highway
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
http://www.macfreefilms.com/home.html

Mainframe Entertainment
1045 Howe Street, Suite 710
Vancouver, BC V6Z 2A9 CANADA
Tel: 604-681-3595
Fax: 604-681-3517

Mandalay Media Arts
10635 Santa Monica Boulevard, Ste 125
Los Angeles, CA 90025 USA
Tel: 310-441-2590
Fax: 310-441-2595

MegaSystems, Inc.
110 Riberia Street
St. Augustine, Fl 32085 USA
Tel: 904-829-5702
Fax: 904-829-5707
http://www.870.com/

MegaSystems, Inc. **MEGA**
435 Devon Park Drive, 500 Bldg.
Wayne, PA 19087 USA
Tel: 610-225-7200
Fax: 610-293-3253
MR-Film
Auhofstrasse 70
Vienna, A-1130 AUSTRIA
Tel: +43-1-876-8715
Fax: +43-1-876-871510

MSM Design, Inc.
12480 East Hayden Lake Road
Hayden Lake, ID 83835 USA
Tel: 208-772-7612
Fax: 208-772-2045

Museo Interactivo Infantil, A.C.
Av. Constituyentes 268
Col. Daniel Garza
Mexico City, D.F. 11111 MEXICO
Tel: +52-5-237-1715
Fax: +52-5-237-1770
http://www.papalote.org.mx

Museum of Science
Science Park
Boston, MA 02114-1099 USA
Tel: 617-589-0266
Fax: 617-589-0454
http://www.mos.org/

Museum of Science and Industry **MSI**
57th Street and Lake Shore Drive
Chicago, IL 60637-2093 USA
Tel: 773-684-1414
Fax: 773-684-5678
http://www.msichicago.org/

National Air and Space Museum
6th Street and Independence Avenue, SW
Washington, DC 20560 USA
Tel: 202-357-1675
Fax: 202-357-1652
http://www.nasm.edu

National Film Board of Canada **NFBC**
3155 Cote de Liesse Road
St. Laurent, QC H4N 2N4 CANADA
Tel: 514-83-9441
Fax: 514-496-1895
http://www.nfb.ca

National Geographic Television
PO Box 516
Cairo, EGYPT
Tel: +20-2-323-1071
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National Geographic Theater Victoria
PO Box 9815 Stn Prov Govt,
Victoria, BC V8W 9W2 CANADA
Tel: 250-387-3701
Fax: 250-356-8197
http://rbcm1.rbcm.gov.bc.ca/visit-museum/nationalgeographic/index.html

National Museum of Natural History
10th St. and Constitution Ave., NW
Washington, DC 20560 USA

National Wildlife Productions
8925 Leesburg Pike
Vienna, VA 22184 USA
Tel: 703-790-4077
Fax: 703-790-4076
http://www.nwf.org/nwf/nwp

Nova Large Format Films
125 Western Avenue
Boston, MA 02134 USA
Tel: 617-492-2777
Fax: 617-787-7843
http://www.wgbh.org

nWave Pictures
Oudergemlaan 289
Brussels, B-1040 BELGIUM
Tel: +32-2-649-9406
Fax: +32-2-649-6988
http://www.nwave.com

nWave Pictures
15060 Ventura Boulevard, Suite 400
Sherman Oaks, CA 91403-2402
Tel: 818-501-7643
Fax: 818-501-6558
http://www.nwave.com

nWave Pictures Distribution **nWP**
34 E. Putnam Ave, Suite 103
Greenwich, CT 06830 USA
Tel: 203-661-5678
Fax: 203-661-5556

Ogden Entertainment, Inc. **OEI**
2 Pennsylvania Plaza, 25th floor
New York, NY 10121 USA
Tel: 212-868-6000
Fax: 212-868-5714

Oh-Gata, Large-Scree Movie Theater Network, Japan
c/o Japan Science Service
Kitanomaru Koen, 2-1, Chiyoda-ku
Tokyo, 102 JAPAN
Tel: +81-3-3212-8781
Fax: +81-3-3212-8788

Orlando Science Center
777 East Princeton Street
Orlando, FL 32803-1250 USA
Tel: 407-514-2000
Fax: 407-514-2244
http://www.osc.org/

Pacific Science Center
200 Second Avenue North
Seattle, WA 98109 USA
Tel: 206-443-2874
Fax: 206-443-3631
http://www.pacsci.org/default.html

Panasonic IMAX Theatre
Southern Promenade
Darling Harbour, Locked Bag 25
Pyrmont, NSW 2000 AUSTRALIA
Tel: +61-2-9281-3300
Fax: +61-2-9281-3833
http://www.imax.com.au

Primesco Communications, Inc. **PCI**
1200 McGill College, Suite 2210
Montreal, QC H3B 4G7 CANADA
Tel: 514-874-9551
Fax: 514-847-9068

Directory

Productions Pascal Blais, Inc.
1155 rue Wellington
Montreal, QC H3C 1V9 CANADA
Tel: 514-989-9772
Fax: 514-989-7018

Rigaud Production
19 rue de L'Eglise
Puteaux, 92800 FRANCE
Tel: +33-1 40 99 12 18
Fax: +33-1 40 99 13 11

Science Museum of Minnesota **SMM**
101 East 5th Street, Suite 1901
Saint Paul, MN 55101 USA
Tel: 612-221-4504
Fax: 612-221-9433
http://www.smm.org/

Science Museum of Virginia
2500 West Broad Street
Richmond, VA 23220 USA
Tel: 804-367-6552
Fax: 804-367-9348
http://www.smv.mus.va.us/

Science Place
P.O. Box 151469
Dallas, TX 75315-1469 USA
Tel: 214-428-5555
Fax: 214-428-2033
http://www.scienceplace.org

SDA Productions
465 McGill, 9th floor
Montreal, QC H2Y 4A6 CANADA
Tel: 514-844-1761
Fax: 514-985-4459

SK Films, Inc. **SKF**
264-B Adelaine Street East
Toronto, ON M5A 1N1 CANADA
Tel: 416-363-1411
Fax: 416-363-1428

Sonics Associates, Inc.
2111 Parkway Office Circle
Birmingham, AL 35244 USA
Tel: 205-733-0500
Fax: 205-733-0569

Sony Pictures Classics, Large Format **SPC**
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8391
Fax: 212-833-8570

Sony Theaters Lincoln Square
1998 Broadway
NewYork, NY 10023 USA
Tel: 212-336-5000
Fax: 212-833-6283

Sony-Loews Theatres
711 5th Avenue, 10th Floor
New York, NY 10022-3109 USA
Tel: 212-833-6377
Fax: 212-833-6054
http://www.spe.sony.com/Pictures/sonytheatres/imax/

Stephen Low Company **SLC**
795 Carson, Suite 6
Dorval, QC H9S 1L7 CANADA
Tel: 514-633-6036
Fax: 514-633-6035

Summerhays Films, Inc.
13234 Polvera Avenue
San Diego, CA 92128 USA
Tel: 619-674-6000
Fax: 619-674-6006

Swell Productions
4047 Farmdale Ave.
Studio City, CA 91604 USA
Tel: 818-985-0721
Fax: 818-985-8946

TAARNA Studios
305 del la Commune Wet
Montreal, QC H2Y 2E1 CANADA
Tel: 514-844-8448
Fax: 514-811-8844

Trocadero, PLC
1 Picadilly Circus
London, W1V 7DD ENGLAND, UK
Tel: +44-1-71-434-0030
Fax: +44-1-71-434-1413

Wolfco Productions, Inc.
275 St. Jacques West, Suite 20
Montreal, QC H2Y 1M9 CANADA
Tel: 514-842-4117
Fax: 514-842-8608

World Cinemax Productions, Inc. **WCPI**
130 North Butte Street, Suite A
Willows, CA 95988 USA
Tel: 530-934-8827
Fax: 530-934-3061

Classifieds

Position Openings

Anchorage, AK

Employment opportunity for experienced **8/70 Projectionist**. Summer employment in Anchorage, Alaska from May 15 to September 15, 1999, with opportunity for permanent assignment as technical manager.

Will consider husband/wife team with operations experience.

Mail or fax resume to:
CineVentures – Alaska
P.O. Box 92287
Anchorage, AK 99509-2287
Phone: 907-563-9171
Fax: 907-563-9182

Dearborn, MI

Henry Ford Museum & Greenfield Village is a major indoor-outdoor museum of history, technology, and innovation that welcomes 1.1 million visitors per year. The museum seeks a **Manager/Director of Theater & Visitor Services** for its new 400-seat IMAX theater and its upgraded visitor sales and service operation.

Candidates must demonstrate at least four years' experience managing/directing customer services in a major attraction; at least four years' experience managing/directing a successful 15/70 theater; specific theater startup/launch experience; experience selecting films and negotiating lease agreements; familiarity and facility with marketing, PR, and sponsorship. Some flexibility as to level of position, based on experience and track record. Competitive salary and benefits.

Theater opens in late 1999; position will be filled early in the year to shape and implement preparations.

Send letter and resume by November 15, 1998, to:
Mary Lynn Heininger
Project Director
Henry Ford Museum & Greenfield Village
20900 Oakwood Blvd.
Dearborn, MI, 48121
Fax: 313-982-6231
MaryLynnH@hfmgv.org

London, England

Ogden Entertainment, the British Film Institute-appointed operator of the BFI London IMAX Cinema, which is scheduled to open in spring 1999, is currently seeking an experienced **Chief Projectionist/Technical Director.**

Previous IMAX experience should include at least one year as a full-time IMAX projectionist (preferably in an IMAX 3D theater), involvement with an IMAX projection system installation, and experience in 35/70 mm projection.

Primary responsibilities will include the operation and maintenance of the cinema's IMAX and conventional projection and sound systems, and other audiovisual and auxiliary equipment, including a video wall. Duties will also include the hiring, training, scheduling, and supervision of projection staff. Proposed start date for this position is January 1999.

Preference will be given to qualified candidates from the EEC, however non-EEC candidates will be considered if eligible to obtain a work permit in the UK.

Submit resume to:
Mary Kaye Kennedy
Start-up Manager/Acting Theater Director
Ogden Entertainment
c/o BFI National Film Theatre
South Bank
Waterloo
London SEA 8XT
Phone: 44-171-815-1435
Fax: 44-171-815-1378

Sioux Falls, SD

The Kirby Science Discovery Center, a new 65,000-square-foot facility opening in May 1999, seeks energetic, experienced individuals for **Theater Manager** and **Lead Projectionist** positions. The 180-seat domed theater will utilize 8/70 projection technology. The positions will be filled three to four months prior to opening.

To apply, send a letter of interest, resume, and salary requirements to:
Steve Bishop
Director, Kirby Science Discovery Center
P.O. Box 984
Sioux Falls, SD 57101-0984
Phone: 605-367-7397
Fax: 605-367-7399

Multiple locations, U.S.

Regal Cinemas, Inc., the world's largest movie chain, is expanding into the large format industry. Regal Cinemas is building ten 3D/PSE IMAX theaters and is looking for **General Managers** and **Managers of Projection Operations**. If you have a winning attitude and are looking for an exciting career in the large format industry with the world's largest theater chain, or perhaps you know someone who is qualified and would be interested in exploring this opportunity. They could be someone who has impressed you, but there is no room in your organization for him or her. Or it could be a person you know having greater potential than his or her current position offers. Please send resume to us.

Regal Cinemas - IMAX
Attn: Director of IMAX Operations
7132 Commercial Park Dr.
Knoxville, TN 37918
Phone: 423-922-1123, ext 410
Fax: 423/925-9636
Regalimax@regalcinemas.com

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SHORTS

JSTC meeting in Japan, Nov. 16–17

The annual meeting of Japanese LF theaters, the **Japanese Space Theater Convention,** will be held at the **Chiba Museum of Science and Industry** in Ichikawa, Japan, on Nov. 16 and 17. The conference will feature screenings of films and trailers, a trade show, seminars, and social activities. About 300 people are expected to attend.

Although the original sponsor of the meeting, the **Japanese Space Theater Consortium**, disbanded last year (*see Shorts, March 1998*), the annual meeting continues, now organized by **Oh-Gata,** the **Large Screen Movie Theater Network, Japan**. Oh-Gata (which means "large" in Japanese) and this year's convention are open to LF theaters in all formats, 15/70, 10/70, and 8/70.

Conference registration information is available by contacting Oh-Gata at the address in the Directory (*p. 18*) or by visiting the Japanese-language Web site: www.teleweb.or.jp/ohgataj.

Join Baja California team

Summerhays Films is accepting nominations for advisors to the production team for the film on Baja California and the Sea of Cortez that the firm is shooting. The selected advisor and his/her companion will go on an eight-day, seven-night guided expedition of the region, complements of Summerhays Films, and will then provide the team "perspective and insight" on the film.

Interested parties should get in touch with **Don Steele** at 619-457-8652, 619-546-8670 (fax), or by e-mail at desteele@aol.com.

SFX '98 held in London in Oct.

BKSTS, the Moving Image Society, held SFX '98, a conference on film special effects, in London, Oct. 30 through Nov. 1. The conference kicked off with a session on LF effects at the **Pepsi IMAX Theatre** in London's Trocadero that included screenings of **John Weiley**'s ***Imagine***, the animated short ***Paint Misbehavin'***, and scenes from ***T-rex: Back to the Cretaceous*** and ***Cyberworld***, a compilation of computer animation that **Imax Corporation** will release in 1999. A pre-release screening of ***Encounter in the Third Dimension*** from **nWave Pictures** was hosted by director **Ben Stassen**.

The remainder of the conference was held at the legendary Pinewood Studios outside London and focused on effects technologies and techniques in conventional filmmaking.

More, *an LF short directed by Mark Osborne.*

L.A. gets *More*

More, a 6-minute stop-motion animated film shot in 15/70, will premiere at the **California Science Center** in Los Angeles on Nov. 19. The film uses an experimental combination of styles and techniques, including multiple exposure lighting effects, to tell the story of an old inventor who dreams of his youth while striving to finish his masterwork.

More was written and directed by **Mark Osborne**, a graduate of the California Institute of the Arts and now an animation instructor there, and was funded in part by the **Large Format Cinema Association**'s Animation Task Force. It is presented by **Flemmington Pictures** and is a co-production of **Bad Clams Productions** and **Swell Productions**.

Following the premiere, *More* will be shown at CSC Nov. 23 – 25, before all screenings of ***Everest***. It will also be shown at the LFCA conference in Los Angeles in May 1999. The filmmakers are seeking a distribution deal that would make the film available to LF theaters worldwide.

The Nov. 19 premiere is open to invited guests only, but *MaxImage!* readers may call 323-255-6119 to request an invitation.

HMNS to make Australia film

Charlotte Lazenberry of the **Houston Museum of Natural Science** tells *MaxImage!* that the museum "will be producing a natural history/wildlife (what else?) film on Australia" with **Living Pictures (Australia) Pty. Ltd.** Living Pictures' **David Flatman** will direct, and his wife, **Sue Flatman**, will co-produce the film, which will be ready by spring 2000 and in time for the Sydney Olympics.

Seville OMNI to be redeveloped

According to the **Euromax** newsletter, the area surrounding the **Cine Espacial Omnimax®** in Seville, Spain, will shortly be transferred from public to private ownership for a major redevelopment. When complete in the fall of 2000, the new site will feature a science center and a major retail complex.

The area known as **Espacio Culutral Puerta de Triana** was part of the 1992 Expo, for which the 80-ft (24-m) dome theater was originally built. The 9.7-billion-peseta (US$64 million) redevelopment project is being directed by two regional banks and a major department store. The site will close for construction starting in late 1998.

More woes for Blom

On the heels of the judgement against Sydney's **Gary Blom**, reported here last month, comes news of an out-of-court settlement of another lawsuit against the executive vice chairman of **Cinema Plus, Pty. Ltd.** According to the *Sydney Morning Herald*, two former partners, **Ross Lyndon-James** and **Brian Harcourt**, sued him, "claiming Blom cheated them out of their two-thirds share" in a company they co-founded to establish the IMAX theater in Sydney.

The terms were not disclosed, although the *Herald* reports that "Blom denied the settlement was anywhere near [AUD]$23 million [US$ 14.2 million, the value of two-thirds of the company in question] and said it involved 'no shares, no ownership, just some cash.'"